REPORT RESUMES

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AN EXPLORATION OF THE USES OF RHYTHMIC MOVEMENT TO DEVELOP AESTHETIC CONCEPTS IN THE PRIMARY GRADES.

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ON THE BASIS OF THE ASSUMPTIONS THAT EDUCATION NEEDS TO DEVELOP CHILDREN'S FEELINGS AS MUCH AS THEIR ABILITIES TO RETAIN FACTS AND UNDERSTAND CONCEPTS AND THAT INSTRUCTION IN THE AREA OF AESTHETICS IS POSSIBLE, THIS STUDY DESCRIBES AND EVALUATES A PROGRAM FOR PRIMARY CHILDREN IN WHICH MOVEMENT EXPLORATION IS EMPLOYED TO DEVELOP AESTHETIC CONCEPTS. A 16-WEEK PROGRAM WAS ADMINISTERED TO SOME 20 SECOND GRADE CHILDREN. THE MAIN FOCUS OF EACH OF THE SESSIONS WAS ON ONE OF FIVE PREDETERMINED COMPONENTS OF AESTHETIC EXPERIENCE--(1) THEME, (2) QUALITY OF SENSORY PERCEPTION, (3) PATTERN, (4) RHYTHM, AND (5) DOMINANCE. THE DATA WERE THE CHILDREN'S BEHAVIOR RESPONSES DURING THE PROGRAM SESSIONS, AS COLLECTED FROM TAPE-RECORDINGS, FILMS, RECORDED OBSERVATIONS, ARTWORK, AND WRITINGS. THE FINDINGS INDICATE THAT THE CHILDREN ALL RESPONDED WITH A HIGH DEGREE OF INVOLVEMENT AND GAINED IN ORIGINALITY WHILE REDUCING THEIR SELF-CONSCIOUSNESS. EACH CHILD DISPLAYED AN AREA OF PARTICULAR SENSITIVITY WHICH DEVELOPED TO A GREATER DEGREE THAN OTHER AREAS. THE STRONGEST AREA OF AESTHETIC COMPONENT RESPONSE BY THE CHILDREN WAS TO THE ACTIVITIES DEALING WITH RHYTHM. IT WAS CONCLUDED THAT THE PROGRAM DID PROVIDE AN OPPORTUNITY FOR THE CHILDREN'S INNATE SENSITIVITY TO FIND EXPRESSION AND ENCOURAGEMENT. (WD)

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CHAPTER I

THE NEED FOR AESTHETIC EXPERIENCES IN EDUCATION

This study describes a program for primary grade children which aims to develop aesthetic concepts through movement exploration and expression. Aesthetic experiences are part of early childhood, but not enough is done in the schools to reinforce them. The need for aesthetic awareness throughout life is becoming more evident to educators, and to thoughtful individuals in all fields. This study provides some guides for aesthetic growth within the educational framework, with particular focus upon movement as a means for its development.

The Aesthetic Dimension of Experience

The young child senses the world in which he finds himself in many ways. He discovers the wind as a force, and he may later learn that it is caused by the replacement of air masses, but he experiences it as it pushes against his body, and brushes against his skin. He knows about it through his senses, and his curiosity results from a feeling response to the world of nature. The "wonder of childhood," evoked by sensory experience, may be the forerunner of later aesthetic perception.

Education seeks to develop the power and sensibility of the mind. It transmits to the individual some part of the accumulation of knowledge of the culture, and in so doing, it shapes the impulses of the individual. But, as Bruner[1] points out, this process also can be the principal instrument for setting limits on the enterprise of mind. Education must not only transmit the culture, but must provide "alternative views of the world and strengthen the will to explore them."

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[1] Jerome Bruner, "After John Dewey, What?" in On Knowing, New York, Atheneum, 1965, pp. 115-117.

As children grow older, "the wonder of childhood" often disappears, and an active sensing of reality is no longer part of the learning process. Emphasis in education upon one type of experiencing has dulled capacities for alternatives. The very language spoken has conditioned the style and structure of thought. Methods of analysis and generalization have replaced immediate sensory experience. Education has imposed limits upon response, and has thus conditioned ways of thinking. Bruner asks, "Are we mindful of what it takes by way of intensive exposure to certain forms of experience to unlock human capacities of certain kinds, whether for looking at art or for manipulating abstract symbols? I rather think we are not."[2]

Phenix[3] believes that meanings are of many kinds and that the full development of human beings requires education in a variety of realms of meaning rather than a single type of rationality. He classifies these realms of meaning as:

1. Symbolics- a realm of meaning comprising ordinary language, mathematics, and various types of nondiscursive symbolic forms such as gestures, rituals, rhythmic patterns and the like. These are meanings contained in arbitrary symbolic structures, and are most fundamental, since they must be employed to express the meanings in each of the other realms.

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[2] Jerome Bruner, "The Control of Human Behavior," in On Knowing, New York, Atheneum, 1965, p. 143.

[3] Phillip Phenix, Realms of Meaning, New York, McGraw-Hill, 1964, Introduction.

2. Empirics- a realm which includes the sciences of the physical world, of living things, and of man. They express meanings as probable empirical truths framed in accordance with certain rules of evidence and verification and making use of specified systems of analytic abstraction.

3. Esthetics- the realm containing the various arts, such as music, the visual arts, the arts of movement, and literature. Meanings are concerned with the contemplative perception of particular significant things as unique objectifications of ideated subjectivities.

4. Synnoetics- a realm signifying rational insight and direct awareness, embracing what Martin Buber calls the "I-Thou" relation. This personal or relational knowledge is concrete, direct and existential.

5. Ethics- a realm including moral meanings that express obligation rather than fact, perceptual form or awareness of relation. Morality has to do with personal conduct that is based on free, responsible, deliberate decision.

6. Synoptics- a realm referring to meanings that are comprehensively integrative, including history, religion and philosophy.[4]

All of these distinctively human functions comprise a life of meaning which is the essence of the life of man.

The world exists in unity, but knowledge of it is broken down so that it can be organized around central ideas. Articulation comes through a specific way of knowing, and thus the history of culture is "the history of the development of great organizing ideas."[5]

Specialists in each of the disciplines see man differently. In classical thought, man is a rational animal. But life involves feelings, conscience, and other processes that are not strictly rational. Heubner[6] calls for a value-framework for education that encompasses the aesthetic and ethical dimensions of experience, as well as the technical and scientific.

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[4] Phillip Phenix, Realms of Meaning, New York, McGraw - Hill, 1964, pp.6-7.

[5] Jerome Bruner, "After John Dewey, What?" in On Knowing, Harvard University Press, 1962, p. 120.

The experiences of young children are not divided and departmentalized, and it is only as they grow older that aesthetic responses become separated from empirical thinking. The aesthetic realm of meaning need not be overlooked in the educational process. Children can grow up with enriched, rather than impoverished aesthetic awareness, if programs are developed within the schools that build upon their innate sensitivities. Aesthetic experience, which is "the personal sensing of, and responding to certain qualities in objects, events and relationships in the environment,"[7] can be a conscious part of education.

The Science-Art Dichotomy

The breaking down of knowledge into various disciplines, the explosion of information in each area, and the high degree of specialization necessary in today's society has caused a cleavage in our thinking. C. P. Snow[8] pointed out that the intellectual world is divided between the scientists and the traditional literary scholars, and that little communication takes place between them. Other writers have taken up the cry that this cleavage cannot exist, and that understanding of the world through various approaches to knowledge is necessary for both the scientist and the scholar of humanities.

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[6] Dwayne Heubner, "Curricular Language and Classroom Meanings," Paper delivered at ASCD Research Institute, November 21, 1964.

[7] Chandler Montgomery, "Sensing and Responding to the World: Aesthetic Development," in Curriculum for Today's Boys and Girls, ed. Robert Fleming, New York, Charles Merrill, 1963.

[8] C. P. Snow, The Two Cultures and the Scientific Revolution, Cambridge University Press, 1963.

The need to bridge the gap between the sciences and the arts was recognized as early as 1894 by T. H. Huxley, when he said, "There are other forms of culture besides physical science, and I should be profoundly sorry to see the fact forgotten, or even to observe a tendency to starve or cripple literary or aesthetic culture for the sake of science."[9]

Huxley's prophetic remark becomes more meaningful in the light of recent history. The launching of the first Sputnik, and the consequent panic over the inadequacy of American education, created a frenzied emphasis upon the sciences, and areas of the arts and humanities were overlooked. This, in turn, has alarmed current social commentators and educational theorists.

Aldous Huxley[10] recently has pointed out that all men need to synthesize experience, incorporating into their understanding the investigation and communication of the more public of human experience found in the sciences as well as the more private experience and interactions between individual and objective reality reflected in the arts. The scientist needs the artist's intuition to grasp relationships immediately and to develop new hypotheses. The artist needs all science can give him to understand his world, deepen his insights and extend his range of vision.

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[9] T. H. Huxley, "Science and Art in Education," in Collected Essays III, Appleton, 1894, p. 162.

[10] A. Huxley, Literature and Science, New York, Harper & Brothers, 1963.

Harold Cassidy,[11] the Yale chemist, speaks of two kinds of truth; the scientific truth which is "truth about" something, and the artistic truth which is "truth to" an aspect of reality. Although he points to differences in perspective, he emphasizes fundamental similarities, and states that science and art are mutually supplementary ways of gaining and organizing knowledge and experience.

Northrop[12] places high value on art in our society, saying that it serves a two-fold purpose: (1) to release us from the postulated things and bring us back to the aesthetic component of reality in its immediacy, and (2) to take the new conception of reality which philosophical and experimental analysis has made articulate, and to convey this concept metaphorically, in terms of the vivid aesthetic materials given in immediate intuition. Thus, the arts must make the world created by scientific achievements more meaningful to its inhabitants.

If education means the development of each individual to his fullest capacity, it must deal with feelings as well as facts. The arts in the schools must do the very important job of keeping alive and developing the sensitivity and responsiveness to the world around them that is inherent in every young child.

> The best reason for strengthening our own teaching of the humanities is not to reinforce our defenses, nor to best the communists in cultural competition. It is rather to expand our own horizons, to deepen our own insights, to sharpen our own sensitivity. We owe our children more than a promise of technical proficiency. We owe them a sense of the meaning of excellence in private and in public affairs, some knowledge of how to attain it, and a lively awareness that, for them too, it is both relevant and possible.[13]

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[11] Harold G. Cassidy, The Sciences and the Arts, New York, Harper and Brothers, 1962.

[12] F. S. C. Northrop, The Logic of the Sciences and the Humanities, World Publishing Co., Meridian Books, 1959, pp. 183-186.

[13] John L. Fischer, Inaugural Speech as President of Teachers College, Columbia University, November, 1962.

Education in the Arts

If the arts are to play so important a role in our educational system, then the goals of such art education must be clearly defined. Sir Herbert Read[14] believes that art should be the basis for all education. He contends that "There is a continuous link between the methods that determine the origins of intelligence in the child and the methods that determine the beauty of a work of art." It is the ability to reassimilate sensory impressions and to combine them into significant relationships, he believes, that has made possible the advances of the human race. The cultivation of the arts, therefore, is "an education of the sensibilities, and if we are not given an education of this kind, if our hands remain empty and our perception of form is unexercised, then in idleness and vacancy we revert to violence and crime."

It is the contention of this investigator that there must be a unity of purpose for all education in the arts in today's world. The development of aesthetic sensitivity is an essential goal. Present curricular practices are not clearly focused toward such a goal, and there is need for evaluation and coordination. Too much of what happens in the schools is the result of practices established in the past to serve entirely different purposes. These "vestigial" practices must be examined in the light of current needs and philosophies.

Art as part of the curriculum was not given serious consideration until the effects of the industrial revolution began to be felt. Immigration and the population increase in urban areas, the development of factories and the decrease of educational activities in the home, created a need for a more diversified elementary school program. Horace Mann admired the drawing in the Prussian schools he visited, and felt that teaching of this kind of drawing might answer the criticism that the schools did little for the future mechanic or industrial worker.[15]

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[14] Sir Herbert Read, "Art and Life," in Adventures of the Mind, selections from the Saturday Evening Post, New York, Knopf, 1959, pp. 154-156.

The International Exhibition in London in 1851 gave strong impetus to the manual training movement in this country, and art education was decidedly linked to this movement. Walter Smith was brought here from England in 1872 to become State Director of Art Education, Scholastic and Industrial, for the State of Massachusetts. He also became principal of the newly-formed Massachusetts Normal Art School, and thus his influence on art teachers throughout the country was great. His "Teachers Manual for Freehand Drawing and Design" emphasized precise reproductions of geometric forms, and exact performance of a defined and limited problem. He dogmatically presented these problems, in ascending steps, as suitable for the very young. By 1900, graduates of the Massachusetts Normal Art School were initiating public school drawing and art programs all over the country.

The circumstances which influenced the initiation of art into the schools affected the curriculum for many years. Art became a separate area for study as a result of the manual training movement. It has been taught as an area apart from academic learning, and, in its early days, there was strong emphasis upon the mechanics of drawing.

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[15] Frederick M. Logan, Growth of Art in America, New York, Harpers, 1955, pp. 19-23.

Objectives in art education have broadened since 1900. Teacher education in art includes direct experience with art media as means of expression. Aesthetic understanding is sounder, but there is still a need for further clarification of the role of art in the education of young children.

Music in the public schools has also been influenced by the social forces that controlled education at various periods of history. It had its origin in the 18th century singing-school which was a universal institution at that time. These schools were originally private enterprises, organized to improve singing in church services. Classes were held at night, since the teacher usually held some other position during the day. The singing-schools were the center for the social as well as religious life of the community.

Lowell Mason, the "Father of School-Music in America,"[16] was initially a singing-school teacher. In 1837, he offered his services, free of charge, to the Boston schools to introduce vocal music as an experiment. Exhibitions of his children were well-received, and, with the active support of the Boston Academy of Music, the school board voted to appoint teachers of vocal music in the several public schools in Boston. The first public school music, was, in fact, a transplanted singing-school, with similar books, methods, and teachers, the only difference being that this type of instruction was now available to all children.

Music education in the schools has come under other influences. The child-study movement brought with it an emphasis upon appreciation and pleasure in music, rather than stress on the ability to sight-read. Music appreciation in the form of listening lessons began. The use of rhythm instruments, marching and movement was introduced, especially in the kindergarten. Instrumental instruction and bands have been initiated in many elementary schools. But in spite of the many changes since its inception, singing is still the fundamental school-music activity.

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[16] E. B. Birge, History of Public School Music in the United States, Bryn Mawr, Pa., Oliver Ditson Co., 1937, Chapters I and II.

There are other art areas that are not as firmly established as part of the elementary school curriculum as art and music, but are, nevertheless, making their influence felt. Dance has found its way into the schools mainly through departments of physical education. Some pioneer teachers, interested in the modern dance when it made its appearance in the 1930's, introduced this art form into college physical education programs, and these, in turn, influenced the teachers in the lower levels. Creative dramatics has entered some elementary schools, mostly through the efforts of Winifred Ward, whose books are used by classroom teachers. But the development of dance and creative dramatics in the schools has been dependent upon the leadership of a few forceful individuals, and there has been little attempt to coordinate these programs, or to establish clearly defined goals.

It is time for educators to examine the purposes of education in the arts, and to determine how programs to meet present needs can be put into practice. Music is no longer taught in order to improve singing in church choirs. Drawing is not considered a part of the manual training program. Appreciation courses, where the accomplishments of the great masters are set upon a pedestal, apart from the life experiences of children, do not develop children's artistic sensitivity. What is needed is for children to develop the capacity to respond to the arts, and to the aesthetic aspects of nature and life.

The emphasis in today's schools is upon academic learning, and educators are being challenged to do a "more serious" job of education than previously. Specialists in the arts areas are trying to justify their specialties as essential to the curriculum, and not as "frills." An article[17] in the NEA Journal deplores the fact that music has been considered "recreational" in the schools. The author makes a fervent plea for serious instruction. In another publication, Vivian Nora Grelick[18] speaks of art as the "outsider" in the schools. "The main line of American education does not include art on its route. It merely allows it to provide brief patches of disjointed scenery which the fast moving young traveler can never touch, or claim for his own."

These specialists just hint at the need for re-evaluation of the place of art and music in the curriculum. Actually a much bigger task is at hand, involving the coordination of all instruction in the arts, the defining of goals, and the discovery of basic concepts.

Some Implications of the "Disciplines Approach" for the Field of Aesthetics

The focus in education today is on the need for structuring all areas of learning. "Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related."[19]

Ever since the Woods Hole Conference, called by the National Academy of Sciences in 1959, and reported by Bruner,[20] there has been much attention given by educators and scholars from all of the academic fields to the structure of various disciplines. The problem is how to present basic subjects and their teaching materials in such a way that pervading and powerful ideas, and attitudes relating to them, are given a central role. The arts areas, as well as the sciences and social sciences, need to be viewed in this way, to see where a focus upon structure is possible.

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[17] Charles Leonhard, "The Place of Music in our Elementary and Secondary Schools," NEA Journal, April, 1963.

[18] Vivian Nora Grelick, "Art - The Outsider," Teachers College Record, April, 1963, p. 585.

[19] Jerome Bruner, The Process of Education, Cambridge, Harvard University Press, 1961, p. 7.

[20] Ibid.

According to Phenix,[21] a field of knowledge can be defined when "powerful key concepts can be discovered which are applicable to a given group of ideas." An attempt must be made to see if such "key concepts" exist in the area of aesthetics. Certainly there is a way of working that is unique to the arts, and that way may differ from forms of discursive logic prevalent in other fields. The arts deal with feelings, and there is no reason to assume that ways of communicating feelings cannot be investigated. Susanne Langer comments, "Most people are so imbued with the idea that feeling is a formless total organic excitement in men and animals that the idea of educating feeling, developing its scope and quality, seems odd to them, if not absurd. It is, really, I think, the very heart of personal education."[22]

An attempt is made, in this study, to describe some of the basic concepts that prevail in all of the arts. Ways of working in these areas which require immediacy of experience, direct relationship of content and form, and the use of non-discursive symbols to express essential qualities are discussed, and are the basis for methods employed in the action-study described. Elements or components common to expression in all of the arts are explored in various ways in the work done with children. These elements play different roles in each of the arts, but they appear, in one way or another, in every work of art which achieves organic unity and expressiveness.

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[21] P. Phenix, "Key Concepts and the Crisis in Learning," Teachers College Record, Vol. 58:137-143, December, 1956.

[22] Susanne Langer, "The Cultural Importance of the Arts," in Aesthetic Form and Education, ed. by Michael F. Andrews, Syracuse University Press, 1958, pp. 8-9.

Further investigation may be necessary to determine the extent to which aesthetics can be considered a discipline, and to determine what concepts and what elements which contribute to its structure are the essential ones. How these elements are inter-related in the structural framework of various arts has not been fully determined. For purposes of this study, certain concepts related to the ways of working in art areas, and certain recognizable components will be discussed. A program to help children develop greater awareness of these components will be described. Thus, the implications of the "disciplines approach" as it might be applied to the field of aesthetics will be explored.

Objectives of This Study

This study, therefore, assumes that aesthetics may be considered a field of knowledge with basic concepts and ways of working that should be considered in planning educational programs. It is the intent of this study to apply these ideas to a program for the primary grades.

Rhythmic and exploratory movement was the means used to present these concepts to the children in an action-study. The use of movement as a basic tool to elicit and develop aesthetic response with this age group will be described.

The objectives of the study are thus two-fold:

1. To provide a means for helping teachers to guide children's aesthetic growth through an awareness of the components that are common to expression in all of the arts.

2. To demonstrate some significant contributions of rhythmic movement to aesthetic awareness.

Procedures

The literature on the nature of aesthetics was reviewed, with particular emphasis being given to descriptions of the elements that make up aesthetic experience. Some components that are common to expression in all of the arts were selected and a rationale for their choice was developed. These selections were then considered as some "key concepts" and a program for primary grade children which emphasized these concepts was devised.

The program was put into action with a class of second grade children for a period of sixteen weeks. Sessions met for forty-five minutes, twice a week, with the investigator being the visiting teacher in a classroom setting. She involved the children in movement exploration, discussion, and some art and creative writing experiences.

Data were collected in the form of type-scripts of each session, art work and writings of children, and recorded observations. The classroom teacher and an outside observer experienced in dance movement and vocabulary recorded behavior of the children during these sessions.

The data were analyzed to determine the degree and quality of aesthetic development. The investigator was aware of difficulties of evaluation in this area. Valid measuring instruments do not exist, and it is questionable whether or not quantitative measurement can be meaningful when applied to aesthetic responses. The plan of this study, therefore, was to describe children's responses, and to categorize them according to a previously devised set of criteria, which attempted to focus attention upon aspects of aesthetic behavior.

Limitations of the Study

Although the components of aesthetic experience explored in this study have relevance for all art education, it is not presumed that this program is applicable to all grade levels and age groups. This program was oriented toward the primary grade level, with which the investigator has had extensive experience.

There has been no attempt made to develop skills in the performance of any of the arts dealt with in this study. The focus has been upon an awareness of aesthetic components and their relationship to various modes of expression. Techniques in body movement, in the use of paints or clay, in oral or written language, were not emphasized. The program is not intended as a complete curriculum for art, music or dance.

Reporting of the Study

Since the study touches upon many fields of knowledge and previous related work can be found in different areas, related literature is reported in the chapters to which it is relevant.

The nature of aesthetics is discussed in Chapter II. Some of the philosophical writings of aestheticians have been reviewed with a focus upon selection of components common to expression in the arts.

The use of movement to develop aesthetic concepts is discussed in Chapter III. Research of psychologists relating to movement is cited as evidence of the relationship of movement to learning. Previous use of movement in the classroom and in art and music programs, is reported.

Chapter IV describes the setting of the action-study, and gives a detailed description of the procedures. A summary of the class sessions is presented in this chapter, and the methods for collecting and evaluating the data are described.

Chapter V discusses the method for evaluation of aesthetic behavior in greater detail. Previous studies are cited, and a justification for the use of subjective judgment is presented.

The components that were selected for exploration in the action-study are discussed individually in the chapters that follow. Excerpts from type-scripts taken from tape recordings and selected observations of recorders are used to report the activities that took place during the sessions of the action-study which relate to the particular component being considered.

Chapter XI presents individual profiles of each child in the class. Data compiled during the study are reported and the summary statements of the investigator and each of the observer-recorders are given for each child.

Chapter XII gives a summary of the theoretical framework of this study, as well as a summary of the action-study and its findings. Conclusions and implications for future investigation are presented at the end of this chapter.

Definition of Terms

Some of the terms used throughout the study are defined here, although, in most cases, the meaning will be clarified through the use of the term in context.

Aesthetics[23]

A field of knowledge concerned with the perception of significant aspects and qualities of reality as objectifications of human feelings. All of the arts fall in this general category.

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[23] Definition adapted from Phenix, Realms of Meaning, New York, McGraw-Hill, 1964, Introduction, p. 6.

Aesthetic Experience[24]

A feeling response within the individual to certain qualities in objects, events and relationships in the environment.

Aesthetic Object or Art Object

A work designed to produce aesthetic response within the individual. An aesthetic experience is necessary to produce an aesthetic object, but not every aesthetic experience results in a form of objectification.

Concepts[25]

Selective mechanisms in the mental organization of the individual, tying together sensory impressions, thus aiding in the identification and classification of aspects of reality.

Aesthetic Concepts

Concepts related to the field of aesthetics. Those relevant to this study are described and defined in Chapter II.

Rhythmic Movement

The free use of the body in following rhythmic patterns. The words "dance" or "dancing" are avoided in this study. A dance is an art expression which has form and organization. Children in this study did not do or learn dances. Also, dancing often has negative connotations for boys.

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[24] Definition adapted from Montgomery, "Sensing and Responding to the World: Aesthetic Development," in Curriculum for Today's Boys and Girls, ed. Robert Fleming, New York, Charles Merrill, 1963.

[25] Definition adapted from W. F. Vinacke, "The Investigation of Concept Formation," in Psychological Bulletin, Vol. 48, 1951.

Movement Exploration

The free use of the body to explore ideas and concepts.

Movement Expression

The free use of the body to express feelings and ideas of the individual.

CHAPTER II

KEY CONCEPTS IN AESTHETICS

Reference has been made to aesthetics as a field of knowledge, as one way of knowing reality. As such, there are certain key ideas which pervade all aesthetic areas, and some of these will be discussed in this chapter. Various aspects of the nature of art and aesthetic experience will be considered with particular emphasis upon those which are relevant to the point of view upon which this study rests. Support will be cited from among the many writers who have dealt with these basic ideas.

Defining aesthetics, and the problems within its scope, has been the concern of philosophers throughout the ages. Perhaps that is because, "Like all philosophy, aesthetics is a process, not an end product, an inquiry, not an almanac."[1] It cannot be considered a body of conclusions. Simply deciding which areas of investigation are crucial for aesthetic knowledge is itself a philosophical strategy. For purposes of this study, the following "key concepts" which are related to aesthetic experience will be discussed:

1. Art as expression of essential quality
2. Art as relation of content and form
3. Art as immediate experience
4. Art as symbolization
5. Art as comprised of basic elements (components)

Art as Expression of Essential Quality

Plato (427-347 B.C.), who first distinguished "Aesthetics" as a separate division of philosophy, held that "Beauty" is an absolute, existing beyond the world of material things. Most art theories, MacMahon[2] maintains, are modifications which adapt Plato's concepts to existing needs at different periods of history.

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[1] Jerome Stolnitz, Aesthetics, New York, Macmillan Co., 1965, Introduction, p. 1.

The point of view of this investigator is that "Beauty" does not exist as a separate entity. The essence of the art object is not an absolute, but is the "essential quality of the subject itself,"[3] as the artist sees it. This essence is conveyed through various elements which, in turn, contribute to the organic unity of the art work, and are, in a sense, part of that essential quality.

One theory, of which Tolstoy[4] (1828-1910) has been the most influential spokesman, is that the work of art is the medium through which the artist conveys his emotion to the audience. Hospers[5] (1915-) takes issue with this point of view, pointing out that what the artist is feeling at the moment is not really relevant to his work. His reason for creating is not catharsis, the release of his own emotion. His work reflects an emotion which is an aspect of reality. We know the work for what it is, because, like the artist, we have responded to certain clues from the environment, and so possess within ourselves some of the same characteristics possessed by the work of art. Just as we recognize and empathize with facial expression of emotion, so we can identify with qualities within the art work which the artist has been able to put there. These qualities need not be a reflection of the artist's immediate state of emotion. We know what the work conveys even if we do not know his state of mind when he composed it.

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[2] Phillip MacMahon, The Meaning of Art, New York, W. W. Norton, 1931.

[3] Henry Poore, Art's Place in Education, New York, G. P. Putnam, 1937, p. 21.

[4] Leo Tolstoy, "Art-The Language of Emotion," in Aesthetics, ed. J. Stolnitz, New York, Macmillan Co., 1965.

[5] John Hospers, "Art and Emotion," in Aesthetics, ed. J. Stolnitz, New York, Macmillan Co., 1965.

Santayana[6] introduces the idea of association to explain the nature of art. He claims that expression is as inherent in the object as that of material or form, but the viewer discovers it, not merely through perception, but "from association with it of further processes due to the existence of former impressions." Thus, experience plays a part in determining aesthetic value, because associations are awakened which are incorporated in the present object.

"Compression" precedes "expression," according to Dewey.[7] The essence of living feeds the arts. In creating a work of art, the artist compresses his experience to express an essence of life. Art celebrates with peculiar intensity the moment in which the past reinforces the present. Thus, what is expressed by an artist must be influenced by the culture and time in which he lives. Artists are living seismographs, who heighten perception, and who possess a special sensitivity to the human condition.

Collingwood[8] also recognizes that "art's truth" is the faithful transcription of the sense of surrounding events. It is the artist's function to weld these transient essences into independent and relatively stable images.

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[6] Santayana, The Sense of Beauty, New York, Scribner's, 1896, Part IV.

[7] John Dewey, Art as Experience, New York, Minton Balch, 1934, p. 66.

[8] K. E. Gilbert and Helmut Kuhn, History of Esthetics, Bloomington, Indiana, Indiana University Press, 1956, Chapter XIX, "Twentieth Century Directions," pp. 554-556.

Building on the concepts of Hospers, Dewey and Collingwood, an art object can be defined as a means of conveying an intensification of some aspect of life. That aspect may be a recognizable emotion. It may be a purely sensory quality that might be inherent in the material of the art work itself. It may be the essence of an idea or spirit that pervades an era. Whatever aspect of life the art work deals with, it is to a greater or lesser degree an abstraction, a compression into an essence. This abstraction is not derived from many accumulated facts which are built into generalizations, as in science. In art, the abstraction is an essential quality that is immediately conveyed as an entity.

Art as Relation of Content and Form

The question of the relationship of art to the realm of common human experience was first raised by Aristotle[9] (384-322 B.C.) when he made the distinctions between "imitation" (related to human experience) and "effect" (related to the formal aspects of drama) in Greek tragedy. This is still a moot question. There are aestheticians like Clive Bell[10] who claim that all art is "significant form" which bears little relationship to life itself. He takes the extreme position that "to appreciate a work of art, we need bring with us nothing from life, no knowledge of its ideas or affairs." He goes so far as to condemn those who seek, beyond form, the emotions of life, as individuals who are defective in their sensibilities.

The importance of form, that is, the unity created by man's use of organizing elements, cannot be denied. But certainly the essential quality of a work of art is something more than the components which contribute to its significance. In a work of art there must be some kind of fusion, as Aldrich[11] says, between the spirit of the materials, the form of its medium and its subject-matter.

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[9] Aristotle, "Poetics," in Aesthetics, ed. Jerome Stolnitz, New York, Macmillan, 1965.

[10] Clive Bell, Art, New York, G. P. Putnam, 1958, pp. 27-29.

The importance of the theme is often considered a criterion for the evaluation of the art work. T. M. Greene[12] (1897-) is one of those who claims that great art must make significant comment upon a significant topic, that is, one that reflects a persistent philosophy of life. Santayana,[13] while valuing structural aspects of an art work, would place highest value upon man's desires. Thus, what is crucial to man at a particular time and place in history is an aesthetic object. To these writers, a work of art is involved with men's moral and religious alliances, and the content is therefore the most relevant aspect of the work.

Dewey[14] points out that it is impossible to distinguish between "substance" and "form." The quality, which is usually considered "substance," the matter to be communicated, grows out of the forms employed by the artist. The use of color in one painting may be related to "form" and may serve to balance the picture or to provide accent. Color in another, or even the same picture, may convey a quality or mood which is the "substance" of the art work. "The undefined pervasive quality of an experience is that which binds together all the defined elements, the objects of which we are focally aware, making them a whole....A work of art elicits and accentuates this quality of being a whole, and of belonging to a larger, all-inclusive whole which is the universe in which we live."[15]

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[11] Virgil Aldrich, Philosophy of Art, New York, Prentice-Hall, 1963.

[12] T. M. Greene, "Artistic Greatness," in Aesthetics, ed. J. Stolnitz, New York, Macmillan, 1965.

[13] George Santayana, The Sense of Beauty, New York, Scribners, 1896.

[14] John Dewey, Art as Experience, New York, Minton Balch, 1934.

The investigator believes that such a blending of "substance" and "form" is an essential attribute of art.

Art as Immediate Experience

A distinction that is made between aesthetic and other kinds of experience is that aesthetic perception is immediate. Relationships are perceived upon viewing (or listening) and are integrated into a meaningful whole. Art thus provides a synthesis immediately, and is not dependent upon generalizations built up through analysis of parts. As in all knowledge, there is generalization from data, but the focus in aesthetic experience is upon intimacy with immediate content that is perceived sensuously and structurally.

Because aesthetic experience is sensed upon first contact, and is directly perceived, it has been considered by some writers to be "intuitive." It is deemed preferable, for purposes of this study, to eliminate the use of the word, "intuition," since it implies an indefinable area of experience. Relationships do exist in all art expression, and these relationships can be discovered and discussed. If we substitute the word, "insight," and consider it to be a sudden perception of new relationships, we can proceed to examine the component parts of aesthetic experience. Insights are not learned, but are dependent upon learning. The perceiver must be familiar with the component parts of the situation.

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[15] John Dewey, Art as Experience, New York, Minton Balch, 1934, pp. 194-5.

A new insight consists of a re-combination of pre-existent mediating processes, not the sudden appearance of a wholly new process.

For purposes of analysis, it is necessary to examine the component parts of aesthetic experience. Since this destroys the immediacy of perception, it inhibits the actual full participation in the aesthetic experience. Analysis of this type cannot be considered an aesthetic experience as such, but it can add to understanding, and perhaps deepen and intensify the immediate perception of an art object at some future time. So, in this study, when the components of art-form are discussed, the children will not be experiencing aesthetically. When the skills of aesthetic perception are mastered, we can kick away the props which serve in the learning process.

Since aesthetics is "a field of knowledge concerned with qualities in their immediacy and their immediately grasped relationships,"[16] this knowledge is best communicated through the senses. Prall advocates direct experience as a way of learning perceptual discrimination. The surest approach to understanding the arts is direct contact with them, giving the students the same kind of experiences that would serve the professional artist. Learning the structure of an art mode will increase appreciation. It is the intent of this study to give children such direct experience with the structural components of the arts.

Art as Symbolization

The analysis of language and meaning has played a crucial role in philosophical thought today, and underlies much of the investigation into the nature of cognition. Language is considered to be a symbol system, and, as such, is a manifestation of man's most basic nature. Art is symbolization of a different kind. It was Ernst Cassirer[17] who first emphasized the essential role of symbol formation, and who recognized art as one of the highest forms of symbolization. Susanne Langer[18] has developed these ideas, and the approach of this study leans heavily upon her philosophy. For this reason, some passages from her writing will be quoted, which explain some of the underlying ideas in this investigation:

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[16] D. Prall, Aesthetic Analysis, New York, Thomas Crowell, 1956, pp. 30-1.

> The power of understanding symbols, i.e. of regarding everything about sense-datum as irrelevant except a certain form that it embodies, is the most characteristic mental trait of mankind.[19]
>
> Visual forms---lines, colors, proportions, etc.---are just as capable of articulation, i.e. of complex combination, as words. But the laws that govern this sort of articulation are all together different from the laws of syntax that govern language. The most radical difference is that visual forms are not discursive. They do not present their constituents successively, but simultaneously, so the relations determining a visual structure are grasped in one act of vision.[20]

Langer develops much of her thinking from the findings of Gestalt psychologists. It is in the power of perceiving, in the way our eyes and ears function, that symbolization first takes place. Eyes see forms, and ears hear articulated sounds, and if this were not so, the jumble of sense-impressions received would be meaningless and chaotic. "This unconscious appreciation of forms is the primitive root of all abstraction, which, in turn, is the keynote of rationality."[21] Seeing is thus not a passive process, but involves interaction with the environment. Formulation and abstraction begin with the sense-organs, so that conceptualization of a particular type is inherent in perception.

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[17] Ernst Cassirer, An Essay on Man, Yale University Press, 1944.

[18] Susanne Langer, Philosophy in a New Key, Mentor Books, 1964.

[19] Ibid., p. 70.

[20] Ibid., p. 86.

[21] Ibid., p. 83.

> Nature speaks to us, first of all, through our senses; the forms and qualities we distinguish, remember, imagine, or recognize are symbols of entities which exceed and outlive our momentary experience. Moreover, the same symbols---qualities, lines, rhythms---may occur in innumerable presentations; they are abstractable and combinatory.[22]

The implications of this thinking for aesthetic theory and for education in the arts are profound. What are the formulations and abstractions made by the sense-organs? Although they are immediately perceived, can they not be identified? If they are "abstractable and combinatory" can they not be isolated for examination? This study is an attempt to move in this direction.

Langer claims that the arts are distinctly separate, each having its own special "primary apparition." But this does not mean they are unrelated. They have all sorts of specialized, interesting relationships to each other. If we analyze far enough, there is

> ...a point where deeper structural devices---ambivalent images, intersecting forces, great rhythms and their analogues in detail, variations, congruences, in short: all the organizing devices---reveal the principles of dynamic form that we learn from nature as spontaneously as we learn language from our elders. These principles appear, in one art after another, as the guiding ones in every work that achieves organic unity, vitality of form or expressiveness, which is what we mean by the significance of art.[23] /underlining is mine/

Linguists today are analyzing the structure of language symbols. Can not aestheticians find out more about the "structural devices," and "guiding principles" which contribute so heavily to the "significance of art"? For it is undoubtedly these non-discursive forms that our eyes and ears use to organize experience that give us aesthetic sensation and knowledge.

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[22] Susanne Langer, Philosophy in a New Key, Mentor Books, 1964, p. 87.

[23] Susanne Langer, Problems of Art, New York, Scribners, 1957, p. 79.

Art as Comprised of Basic Structural Elements

A work of art has significant form in which patterns evolve and contrast with each other, but maintain a unity of thought and feeling. What are the elements of this significant form? What is the nature of the patterns that evolve and contrast? Assuredly, any analysis cannot define these elements as clear, compartmentalized units for too much of the total effect of art is dependent upon the inter-relationship of elements, and the immediate perception of those inter-relationships. But, recognizing its limitations, analysis of form can help to develop aesthetic insight.

The concern of this study is with the education of young children, and the development of their innate aesthetic sensitivity. The Gestalt psychologist, Rudolf Arnheim, states:

> The clarification of visual forms and their organization into integrated patterns, as well as the attribution of such forms to suitable objects, is one of the most effective training grounds of the young mind. Educators and psychologists are beginning to see that intelligence does not operate only in verbal abstractions. Visual thinking /I would add auditory and kinesthetic as well/ manifests and develops general intelligence, and the step-wise progress of visual /sensory/ order reflects the development of the person as a whole.[24]

This section will discuss various aspects of form as they have been defined by aestheticians, and will conclude with the selection of particular structural components that were used in the action-study described in the following chapters.

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[24] Rudolf Arnheim, "Gestalt Psychology and Artistic Form," in Aspects of Form, ed. Lancelot Law White, New York, Pellegrini and Cudahy, 1951. Brackets contain comments of this writer. In a personal interview, Arnheim agreed with this implication.

Many writers have attempted to isolate elements of form. Such isolation often results in limited interpretations and confused terminology. Close inter-relationships exist among all of these elements, and unless this fact is taken into consideration, meanings are obscured.

Kurt Sachs explains these inter-relationships in terms of the metaphors of language in which the common forces in all of the arts are implied:

> Melody is often said to describe a line or a curve which might be smooth or jagged; orchestration gives color, and the orchestrator has a more or less assorted palate. Painters, on the other hand, have or have not tone; a painting with much light is high in key or pitch and one with little light is low. To such metaphors, language has added a number of semi-metaphors which makes one forget that they have been transferred from art to art, bearing witness to the existence of a common stock of qualities from which all of the arts are built, as: form and structure, symmetry, rhythm, color, clearness, movement, and numerous others. Thus, inadvertently, we often speak of what is dormant deep in our unconscious, that the basic forces at the bottom of art do not change whether we build, carve, paint or compose.[25]

Occasionally a single component is suggested as the key to all art experience. "Unity in diversity" has been suggested as the basic element to which all other elements relate. All other categories thus become means whereby this unity is achieved. Thus, Stolnitz[26] proposes that "unity in diversity" is achieved through:

1. Recurrence- repetition of a melody, or line
2. Recurrence with variation- repetition with change, as in theme and variation
3. Rhythm- pattern of emphasis and pause
4. Hierarchy or dominance- the use of centrality
5. Balance- symmetry achieved by contrast; the setting of one against the other
6. Evolution- unity of a progress when earlier parts determine the later and together create a total meaning

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[25] Kurt Sachs, The Commonwealth of Art, New York, Norton, 1946, p. 18.

[26] Jerome Stolnitz, Aesthetics and the Philosophy of Art Criticism, Cambridge, Riverside Press, 1960, Chapter 9, "Matter and Form."

Stolnitz is quick to recognize that all the categories he names are interrelated. He also makes the very valid point that the knowledge gained from analysis is not enough. It "must be absorbed into the very seeing and hearing of a work. If it remains external to aesthetic perception, if it does not make the work a richer and more meaningful object, then it defeats its own purpose.....Analysis of form can never be a substitute for the unique design of a work. Words can help, but they can never suffice."[27]

DeWitt Parker[28] also makes "Organic Unity: Unity in Variety" the master principle in art, claiming that the value of the work as a whole depends upon the reciprocal relationships of its elements. Other subservient principles are:

1. Principle of theme: dominant character
   Some one pre-eminent shape, color, line, melodic pattern, meaning
2. Thematic variation
   Repetition with variation through recurrence, transposition, alternation, inversion
3. Balance
   Opposition of elements where each needs the other; equality of opposed values
4. Rhythm: thematic repetition plus balance
5. Evolution
   Unity of a process when earlier parts determine the later
   Necessary relation between means and ends, cause and effect
   Related to other forms, especially rhythm
6. Hierarchy: relative dominance
   Any quality that attracts attention to itself creates relative dominance

Perhaps one of the clearest and most direct statements is made by the artist, Ben Shahn:

> Form is not just the intention of content; it is the embodiment of content. Form is based, first, upon a supposition, a theme. Form is, second, a marshaling of materials, the inert matter in which the theme is cast. Form is, third, a setting of boundaries, of limits.

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[27] Jerome Stolnitz, Aesthetics and the Philosophy of Art Criticism, Cambridge, Riverside Press, 1960, p. 246.

[28] DeWitt Parker, "The Nature of Art," in Problems of Aesthetics, ed. Morris Weitz, New York, Macmillan, 1959.

> the whole extent of idea, but no more, an outer shape of idea. Form is, next, the relation of inner shapes to the outer limits, the initial establishment of harmonies. Form is, further, the abolishing of excessive content, of content that falls outside the true limits of the theme. It is the abolishing of excessive materials, whatever material is extraneous to inner harmony, to the order of shapes now established. Form is thus a discipline, an ordering, according to the needs of content.[29]

Having surveyed the literature relating to the components of art-form, we can conclude that most writers agree that (1) analysis is simply a tool, and cannot substitute for aesthetic experience itself, (2) many terms are applied to various arts to describe their basic structure, and these terms have common underlying meanings, and (3) all of these basic structural elements are related to each other within the art object.

For purposes of this study, certain elements of basic structure have been selected for exploration in an action-study with children. To some extent, the components selected bear a relationship to much of the terminology described above. The selection has also been influenced by the investigator's previous knowledge of children's interests and potentials. In describing the components selected, relationship to previously discussed categories will be made, and analogous terms for those chosen by the investigator will be given.

Theme (T)[30]

> (Analogous terms used by aestheticians: idea, substance, content, mood, message, quality.)

Every work of art must "say" something in its own special way. What it conveys is its theme, its basic substance, its content. Very often the artist begins with this idea, and uses the materials of his craft, and the various structural means to develop it. But the quality of an art work may come from the materials themselves, as when a sculptor works with a piece of marble and allows the forms to grow out of its inherent nature. Or the impetus may develop from a shape, a color, a rhythmic pattern, a texture. Artists have been known to comment that the work of art has a life of its own, which evolves under their hands almost without superimposed ideas from them.

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[29] Ben Shahn, The Shape of Content, Harvard University Press, 1957, p. 70.

[30] Letters in parentheses are the designation used to indicate the main focus of sessions described in the following chapters.

In the work with children described in the following chapters, the theme was rarely established in advance. The emphasis was on developing awareness of structural elements as they appear in the various arts. In exploring these through movement, ideas for content often occurred to the children, and were incorporated into their improvisations. The quality of sounds to which they reacted may have suggested the wind, or a fire-engine, but the sound itself was the starting point. In exploring shapes or rhythms, other dramatic images often presented themselves. These associations were encouraged, but the emphasis was primarily upon the quality inherent in the structural elements and materials explored.

Quality of Sensory Perception (Q)

(Analogous terms used by aestheticians: tone, color, texture, pitch.)

The true material of all aesthetic experience is sensory perception. What we perceive with our sense organs, and the quality inherent in that perception is the "stuff" of which art is composed. Artists working in different modes appeal to different sense organs. They use different materials, and develop specialized techniques for their use.

This study does not concern itself, to any great extent, with the development of these techniques. Since movement was the prime area of activity, some preliminary warm-up was given at the beginning of each session. Children were instructed in the use of their body through stretches, jumps, relaxation exercises and general improvement of body alignment.

However, a great deal of the time was spent in developing sensory awareness. Sessions were devoted to color, texture, tonal qualities and kinesthetic sensation. The techniques for the development of tone on an instrument, or for the use of color on a canvas were not stressed. The emphasis was upon the quality inherent in the sense experience. This group of sessions is therefore placed in a category known as "Quality of Sensory Perception" (Q).

Pattern (P)

(Analogous terms used by aestheticians: shape, design, outline, organization, form, cohesion, setting of boundaries.)

In all of the arts areas, there are kinds of forms or over-all frameworks to which the artist must adhere if his work is to effectively hang together. The outer shape of an idea, as Ben Shawn says, is a boundary which each artist must establish. Those dealing with spatial arts are aware of shape, pattern, and/or an over-all structural outline. Dancers and actors must taken into account the area in which they work, and staging of movement and floor pattern are significant features of their art.

Those dealing with temporal arts also have a pattern or form upon which they must focus. Sonata and fugue are temporal patterns in music. Poetry also has its temporal forms. The framework or over-all form in which the work of art is set is referred to in this study as "Pattern" (P).

Rhythm (R)

(Considered by many aestheticians to be an aspect of balance, harmony, symmetry, or the relating of inner shapes.)

Rhythm is defined in this study as the repeated pattern of emphasis and pause, as it is experienced through auditory, visual, and kinesthetic sense. For many aestheticians, rhythm has been considered the means for achieving harmony. The way the parts of a work of art relate to each other is what gives balance. This is sometimes achieved through contrast, the setting of one factor against another. Sometimes it is through repetition. Rhythm is a kind of internal organization through which the parts are related.

To Susanne Langer,[31] rhythm is the most characteristic principle of vital activity. Music thus organizes our conception of feeling through the same principle that organizes physical existence, that is, rhythm. Because it is so basic to life itself, children are quick to know it, feel it and respond to it. For this reason, rhythm is the first component to be explored in this study, and sessions are described in which rhythm is developed through sense of body activity, and is then related to the forms it takes in music and the visual arts.

Dominance (D)

(Analogous terms used by aestheticians: centrality, compression, emphasis, accent, hierarchy, evolution, concentration, dynamic sequence.)

"Whatever material is extraneous to inner harmony," Shahn says, "must be abolished." Other writers have said that art involves "compression," that important aspects must be heightened, that centrality of a work must be established, that a climax must be achieved. "Centrality" has more meaning when applied to a painting, "climax" when applied to a drama; but whatever the terms used, the underlying meaning is the same.

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[31] Susanne Langer, Feeling and Form, New York, Scribners, 1953, p. 126.

In working with children, there were some attempts to experience the heightening effect which is essential to all art expression. In this study, several sessions were devoted to an awareness of accent, the building toward climax and the ability to abstract essential ideas in movement. These sessions are designated as D, for "Dominance."

Thus, the components to be considered in the action-study described in the following chapters are theme, quality of sensory perception, pattern, rhythm and dominance. They were not presented to the children in this order because it was deemed preferable to use more familiar ideas first. Summaries of sessions and the order in which they were presented are given in Chapter IV.

CHAPTER III

THE USE OF MOVEMENT TO DEVELOP AESTHETIC CONCEPTS

The emphasis in this study is upon movement exploration to develop aesthetic awareness. Since movement is the means through which these concepts are presented to children in the action-study described in the following chapters, it is considered important to establish the desirability of movement exploration as a way of working.

Movement as Motivation

The identification of key concepts by experts in any of the disciplines is only one step toward the improvement of education in that discipline. The second and equally important step to be taken is to find ways to make those concepts meaningful[1] to the age group to which they are to be presented. The interests and potentials of children must be considered in planning any kind of curriculum. The concepts must be kept in mind, as directions toward which the educator aims, but the starting place is the child himself. His abilities must be examined, so that he can be taken from where he is, and development in a particular direction can be of an emergent nature. His own powers and present abilities must be exercised, but directed toward the "race-experience"[2] embodied in the achievement of the past.

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[1] Jerome Bruner, The Process of Education, Cambridge, Harvard University Press, 1961, Chapter 3, "Readiness for Learning."

[2] John Dewey, "The Child and the Curriculum," in Dewey on Education, ed. Martin Dworkin, Bureau of Publications, Teachers College, Columbia University, p. 111.

Children love to move. Any observer of the young can testify to this fact. When a class is dismissed, children often leave the school building running. They may not be in a hurry to get some place. They seem to run for the pure satisfaction that the movement gives them.

Psychologists have begun to recognize that movement is a motivation in its own right, independent of other drives. In his paper on "Motivation Reconsidered," White[3] reports on studies involving motility done by various psychologists. Animal studies reveal that running in an activity wheel is sufficient reward for learning. Children are gratified when they discover the connection between a movement executed and the accompanying and subsequent sensations. Such experiences build up a "definite self- or body-consciousness which becomes the center and the point of reference for all purposeful and coordinated activity."[4] Growth of ego, therefore, depends heavily upon the consequences of activity.

The psycho-analyst, Bela Mittelmann,[5] draws even more radical conclusions in his paper on motility. Not only is motility considered an "urge in its own right," but at the second and third years, it "dominates all other urges." Through movement, a child learns to differentiate self from objects outside. He learns relationships of size and shape. His ability to handle his own body-movement is closely related to his ego-development. Affective movements are his main means of communication with adults. Deprivation of opportunity for motility is seen by Mittelmann as cause for pathological behavior.

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[3] Robert White, "Motivation Reconsidered: The Concept of Competence," Psychological Review, Vol. 66, No. 5, 1959.

[4] *Ibid.*, quoting from Kardiner (1947).

[5] Bela Mittelmann, "Motility in Infants, Children and Adults," The Psychoanalytic Study of the Child, Vol. 9, 1954.

Studies of institutional babies[6] have shown that when they are deprived of motility they suffer a loss in developmental areas of language and reasoning ability. The work of Delacato[7] in which speech and reading defects are treated with exercises and body manipulation are further testimony to the importance of movement in all aspects of child development.

Jersild states that "motor operations play an important role in the field of the arts."[8] He suggests that those responsible for planning curriculum for the schools have "greatly under-rated the role of motor-development."[9] Generally the relationship between motor activity and aesthetic responsiveness has had little attention from educators in public schools.[10]

Parents and nursery teachers have recognized the potential for expressive movement in the pre-school child and have encouraged it with action games and stories. Everyone admires the freedom and agility of five-year-olds as they skip and gallop. We recognize, also, the expression of feeling in the everyday movements of young children, their responsiveness to music through dance, their use of gesture to communicate. Yet these potentials for aesthetic development are all too often ignored in the primary grades. As children grow older, their motor responses are discouraged. Nine-year-olds do not move with the freedom and aesthetic quality that they had exhibited earlier, although the interest in movement is still there. Lee and Lee[11] list "physical activity, using the body as a whole" as the first major field in which elementary school children react with interest. Yet opportunity to explore this interest and to relate it to other areas of development is not sufficiently provided.

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[6] As reported by Arthur Jersild, Child Psychology, New York, Prentice-Hall, 1962, pp. 137-140.

[7] Carl Delacato, The Diagnosis and Treatment of Speech and Reading Problems, Springfield, Illinois, Charles C. Thomas, 1963.

[8] Jersild, loc. cit., p. 105.

[9] Ibid., p. 108.

[10] Discussion of music and art programs involving movement will follow later in this chapter.

All interests thrive on the opportunity to achieve. The relationship between movement and expression of feeling exhibited by the pre-school child needs development during this school years. His ability to respond to sights and sounds, and to move in patterns that reveal feelings must be encouraged as he gets older. Progress in the arts requires a progressive strengthening and refinement of the expressive patterns of childhood. For, our aim, as Margaret H'Doublier puts it, is "to keep alive the creative impulse in the child, and help carry it over into adult life, with heightened power and more enlightened purpose."[12]

Movement as Part of a Multi-Sensory Approach to Learning

A curriculum for young children should provide opportunities for many concrete sensory experiences. "It is generally accepted that sensory experiences precede and form the basis for the later abilities to comprehend and manipulate abstract symbols."[13] A multi-sensory approach facilitates and re-inforces learning.

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[11] J. M. Lee and D. M. Lee, The Child and His Curriculum, New York, Appleton-Century, 1940, p. 116.

[12] Margaret H'Doublier, The Dance and Its Place in Education, Harcourt Brace, 1925, p. 6.

[13] Ruth Hartley, Lawrence Frank and Robert Goldenson, Understanding Children's Play, Columbia University Press, 1956, p. 156.

Children use all of their sensory equipment to "take in" the world. They are sensitive to smells and tastes, as well as to visual and auditory stimulation. They also respond strongly to the sensation of their own muscles, their kinesthetic sense. These sensory perceptions are the basis of aesthetic reactions as well as for development of utilitarian skills. They need not be dulled as children learn to analyze, judge and predict. They can all be employed as part of the learning process, as part of conceptual development in all of the disciplines.

Vygotsky[14] recognizes that sensory material is important in language development. Too much emphasis upon the verbal, that is, studying the word separately, is uncharacteristic of child thinking.

A study by Karl Buhler[15] showed that blindfolded children were superior to adults in discriminating forms, that is, in the perception of size, shape, and so forth. He concludes that there is an over-emphasis upon sight in teaching. Various forms of motor sensation are strong in childhood, and can be employed to facilitate learning.

A study done by the investigator in an undergraduate experimental psychology course, attempted to establish the ability of college students to learn through kinesthetic perception. Three categories of students were chosen: (1) those with little training in motor abilities, (2) those who had athletic training and skills, and (3) those trained by a modern dance teacher who emphasized muscle awareness on a conscious level. A series of positions were taught to these groups, by blindfolding the subjects and placing them in desired positions. The amount of deviation from the taught position was measured when the subject tried to reproduce it. The more experienced the subject was in kinesthetic awareness, the more accurate his learning. This suggests that kinesthetic perception is a neglected area in teaching, and that lack of use dulls this perception.

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[14] Lev S. Vygotsky, Thought and Language, Cambridge, M.I.T. Press, 1962, p. 52.

[15] Karl Buhler, The Mental Development of the Child, Harcourt Brace, 1930, p. 63.

Sina Mott's[16] study, in which kindergarten children were given motor experiences before drawing a figure of a man, shows that muscular awareness of parts of the body increases children's concept development as revealed in their subsequent drawings. Mott concludes that children at this age learn faster through doing than seeing, and that they should be taught "through their muscles."

Muscle-sense is not only a source of "in-take" for the child, it is a primary means of expression, as well. "...his body is an organ of expression, as well as perception; his attitudes toward himself and the world about him are expressed in the way he uses his body more fully than in his verbalizations.[17]

Non-verbal communication precedes verbal forms in the life of the individual, and in some cultures it is a significant aspect of adult life. Many believe that the impoverishment of communication within our own culture is related to an inadequate response to messages expressed in non-verbal terms. The too early emphasis upon the verbal, the bombardment of words in education and in entertainment, the lack of physical participation in experience, have made us insensitive to sensory response. An effort must be made to teach children to feel for themselves, to develop a rich capacity for emotional life. This can be done mainly through the education of the senses, which is "the gateway to emotional awareness."[18]

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[16] Sina Mott, "Muscular Activity as Aid to Concept Formation," Child Development, 16, 1945, pp. 102-108.

[17] Hartley, Fran k, and Goldenson, Understanding Children's Play, New York, Columbia University Press, 1956, p. 7.

Muscle-awareness plays an important part in emotional development. "The expression of emotions, the ability to make statements, and the transmission of any kind of signals are implemented by the muscles. The communicative process is therefore directly dependent upon the neuro-muscular system."[19]

Aesthetic education, which aims to preserve and develop the feeling-response of young children to the world, must take into account the part played by kinesthetic perception and expressive movement.

Anthropological Evidence of Movement as First Means of Expression

Just as movement appears as an early form of expression in the life of the individual, so, apparently, it has appeared as one of the primary arts in the history of the race. The blending of many modes of expression in children's rhythmic play, the chanting that accompanies movement, the use of dramatic images, is suggestive of early creative efforts of mankind. Dance has played an important part in primitive cultures, and it is, perhaps, from these roots in movement expression that other arts developed. Havelock Ellis says:

> Dancing and building are the two primary arts. The art of dancing stands at the head of all of the arts that express themselves first in the human person. The art of building, or

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[18] John MacMurray, Reason and Emotion, London, Farber and Farber, 1936, p. 39.

[19] J. Ruesch and Weldon Kees, Non-Verbal Communication, University of California Press, 1956, p. 16.

> architecture, is the beginning of all the arts that lie outside the person; and in the end they unite. Music, acting, poetry, proceed in one mighty stream; sculpture, painting, and all the arts of design, in the other. There is no primary art outside of these two arts, for their origin is far earlier than man himself, and dancing came first.[20]

It would be difficult to prove Ellis' statement, but some evidence can be gathered from observation of lower forms of life. Curt Sachs[21] reports on the dancing of groups of birds in British Guiana and in Australia. He gives, as further evidence of pre-human dance expression, the observations by Wolfgang Kohler of the dancing of apes. The evolution of dance, it seems, began in pre-history. At the dawn of civilization, dance had already reached a degree of development that no other art or science could match.

According to Susanne Langer, this early development of dance as an art form is natural. Every art image is a reflection of the world as seen by man. As one objective aspect of reality after another comes to people's notice, an art expression of it arises. Early man was concerned with demonic Powers, and the dance is primarily a virtual image of power. Thus, "In a world perceived as a realm of mystic Powers, the first created image is the dynamic image; the first objectification of human nature, the first true art, is Dance."[22]

Whether we acknowledge dance as the primary art or not, it can readily be recognized as a basic form of expression in most cultures. Folk dances of various countries reflect the temperament and interests of their people.

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[20] Havelock Ellis, The Dance of Life, Cambridge, Mass., Riverside Press, 1924, p. 36.

[21] Curt Sachs, World History of the Dance, New York, Seven Arts, 1952, pp. 9-11.

[22] Susanne Langer, "The Dynamic Image: Some Philosophical Reflections on Dance," Problems of Art, Charles Scribner's Sons, 1957, p. 12.

Where more highly developed art modes do not exist, dance is often present in some form. It serves as an emotional release for the participants, even when it does not exist as an art-form to be viewed by an audience.

Early in the history of civilization, the Greek "choros" presented a blending of many forms of expression as we now know them. "Poetry, music and dancing were, to the Greeks, inseparable imagined."[23] The "dancing-choir" was inter-woven with the action of the play, establishing the mood. Words, music and movement were blended, and were thought of as one.

Because it is so closely tied to life, both in the history of the individual and in that of the culture, dance can be the starting point for exploration into all of the arts. Movement is distinctly related to other forms of expression. An image of movement is created through music, and the musician must sense the rhythmic patterns of life to develop his art. The artist, too, experiences these rhythms, and he must also have the spatial awareness of the dancer. Body-control and body-expression are essential to the actor. Aspects of movement experience are, thus, related to all of the arts, and exploration of movement has bearing on many of them.

The Experience of Creative Teachers

The beauty inherent in the free movement of children is well-known to teachers who allow this freedom. Where there is an accepting atmosphere, where teacher and children share ideas and feelings, where children are encouraged to express themselves, in such classrooms dancing is likely to happen. Such was the case on one spring morning in the New Zealand "infant room" of Mrs. Sylvia Ashton-Warner:

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[23] Lincoln Kirstein, The Book of the Dance, New York, Garden City Publishing Co., 1935.

> Having settled them all down busily and noisily writing stories, feeling keenly myself the spring in the air, with the sun pouring across the prefab through the generous windows, I ran over to the piano and began playing "Hark, Hark, the Lark!" Then something happened which is the highest peak of achievement in what I, for want of the real word, call my teaching.
>
> Whether it was the genius of Shubert speaking over the century through his inspired music, whether it was the spring in the air after the unprecedentedly cold winter or whether it was ripe to come anyway, it came.
>
> There was a flash of yellow to my right; I looked round. It was Twinnie dancing. I thrilled violently. It was not hula or any native dance. It was a fine, exquisite expressive dance, such as is cultivated these days as something new but which belongs to the days before time. It was perfectly rhythm with the music and followed the feeling of it.....Others joined in.
>
> They had never heard this music before. They had never danced in that wonderful way. It was purely spontaneous. Purely *organic*![24]

Mrs. Ashton-Warner is not the only teacher who has witnessed this miracle happening. Madeline Dixon says that "Whenever imagination is strong in their thinking, or when language has a rhythmic beat, little children are apt to dance..."[25] Emma Sheehy[26] speaking of music, and Natalie Cole[27] dealing with all of the "Arts in the Classroom," give further testimony of the beautifully expressive quality in children's free movement.

These teachers believe that the child has hidden potentials which need only to be released. The emphasis, in the progressive era of education, was upon the child, his enjoyment of the activity, and his freedom to express himself through it. These were outstanding teachers, and in analyzing their methods from today's vantage point, we wonder if they did something more than free the creative spirit within the child.

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[24] Ashton-Warner, Sylvia, *Teacher*, New York, Simon and Schuster, 1963, pp. 190-191.

[25] Madeline Dixon, *High, Wide and Deep*, New York, John Day & Co., 1938.

[26] Emma Sheehy, *There's Music in Children*, New York, Henry Holt, 1946.

[27] Natalie Cole, *The Arts in the Classroom*, New York, John Day, 1938.

Mrs. Cole admits that nothing is created in a vacuum. Before children began to paint, they were exposed to rich experiences; they took trips, they saw and smelled and sensed to their fullest capacity, and their teacher stimulated them to experience fully. When they painted, she encouraged them toward greater freedom----"no 'fraidy-cat drawings." She found that she was using almost the same words to help develop big, free movements in dancing. "Just as freeing the children through painting has helped make joyous dancing possible, so has dancing contributed to their painting, giving increased rhythm."[28]

The aesthetic quality inherent in children's movement can be a starting place for exploration into the key concepts of all of the arts. "As they explore some of the common elements, like rhythm, color, shape and form, the children are not only exposed to new cultural experiences, but their familiar experiences take on newer and richer meanings. They hear things in music and poetry, and see things in painting and sculpture that they didn't hear or see before."[29]

Some modern dance teachers, working in private studios, community centers, and some private schools, have used the expressive movement potential of children to develop greater artistic sensitivity and greater skill in dancing. But the development of sense of form through movement has broader application than in the area of dance education only. It is an aspect of human growth, and is related to aesthetic awareness in all areas of the arts. Young children do not realize their full potential simply through "self-expression." Teachers must become more cognizant of the elements, laws and principles that are basic to all of the arts, so that they can more effectively guide children's aesthetic growth.

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[28] Natalie Cole, The Arts in the Classroom, New York, John Day, 1938, p. 16.

[29] Bernice Rosen, "Dance in Discovery," Dance Magazine, June, 1961, p. 42.

Movement in Music and Art Programs

The relationship of movement to music has not been ignored by educators. In the kindergartens, children march, gallop and skip in time to music, and this is considered to be an important part of the curriculum for this age group. Unfortunately, these programs do not go far enough, and when children enter the primary grades, the music program usually consists of singing and listening.

Some private music teachers begin their pupils with rhythmic movement before they approach an instrument. The work of Jaques-Dalcroze did much to promote this type of teaching. He felt that rhythm is the basis of all art, and that "by means of the whole body, we may equip ourselves to realize and perceive rhythm."[30] As a teacher of music, Jaques-Dalcroze developed a system for working with children that employs body movement to discover the elements of music rhythm. Children studying music by Dalcroze method learn a series of plastic movements, do dramatic interpretations through movement exploration, play rhythm instruments to accompany themselves and each other. Music notation and keyboard are outgrowths of these movement experiences. For Jaques-Dalcroze believed that:

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[30] E. Jaques-Dalcroze, Rhythm Music and Education, G. P. Putnam's, 1921, p. 79.

> All the laws that govern the harmonizing of our bodily rhythms govern that of the specialized rhythms, and set up relations between the arts dealing with sight and those dealing with sound; between architecture and mechanics, between mechanics and music, between music and poetry, between poetry and art, between art and science, between science and life, between life and society. If we are aware that the science of rhythm consists mainly in fixing the laws of balance and economy, and if we make the needed effort to humanize this science in such a fashion that we feel it vibrating and thrilling in our own body, as a living part of ourselves, we shall have much less trouble and difficulty in studying its many problems.[31]

Dalcroze-trained teachers, working privately and in some public schools, employ some of the methods, first used by Jaques-Dalcroze, and later taught at music schools bearing his name. Unfortunately, not enough of this approach has penetrated into public school music instruction.

In England, this approach seems to be more prevalent. Ann Driver[32] has described her work with children, which begins with rhythmic movement exploration, and develops to a high degree of analysis in later stages. "Designs" in movement correspond to different passages of music, and children are thus able to translate sonatas and fugues into movement patterns. This work requires a high degree of skill on the part of students and competent guidance by the teacher, but some beginnings in this direction can be made in elementary school classes.

Louise Humphreys and Jerrold Ross[33] describe a way of working that is similar to this in their book, Interpreting Music Through Movement. Selections of appropriate music for the elementary grades are given, and the phrasing for interpretation by different groups of children is suggested. One selection from this book was used with the children in this study.

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[31] Jaques-Dalcroze, Eurhythmics, Art and Education, Barnes, 1935, p. 11.

[32] Ann Driver, Music and Movement, Oxford University Press, 1949.

[33] L. Humphreys and J. Ross, Interpreting Music Through Movement, Prentice-Hall, 1964.

Miss Humphreys directed the music program for the public schools of Passiac, New Jersey. As a result of her influence many music teachers in the communities of New Jersey use movement interpretation as part of their music programs.[34]

Occasionally rhythmic movement has been taught as part of elementary school physical education program. The relationship of this kind of instruction to an arts program is completely dependent upon the qualifications and interests of the teacher who conducts it. Where an individual is experienced with and sensitive to movement as art expression, aesthetic experiences with children have resulted, which are often related to other areas of learning. Such programs are known to exist in Roslyn, New York and in Detroit, Michigan.[35]

Some writers on art education have called attention to the relationship of movement to art activity. Viktor Lowenfeld makes frequent mention of the part played by kinesthetic sensation, and speaks of "The conscious and unconscious projection of the body self into the creative work"[36] in children's art.

This investigator has been fortunate in having worked with art instructors who have used movement experiences in preparation for children's art exploration, and who have cooperated with dance teachers in integrated arts programs. These combined sessions have always been highly successful, and have resulted in lively, exciting paintings done by the children. This approach to art instruction has been used in community center programs, and in some private schools, but more cooperative teaching in the arts should be encouraged in elementary school programs.

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[34] Betty Rowen, "Terpsichore in the Classroom," Dance Magazine, October, 1961.

[35] Ibid., pp. 48-49.

[36] Viktor Lowenfeld, Creative Mental Growth, New York, Macmillan Co., 1957, p. 54.

Sina Mott's study, cited previously, shows how movement helped kindergarten children develop in their ability to draw human figures. Experience "moving like" the subject to be drawn gives life to the subsequent picture. An example is cited in an art booklet distributed to teachers in New York City. It tells of a boy drawing a picture of a baseball game. "Show me how you throw a ball," the teacher suggested. When the boy resumed his drawing, his figures took on life and movement. Especially with children in the early grades, it is "far more effective to go through the movements they try to express than to draw from a live model."[37]

Art objects can be the subject for dance improvisations, and in this way appreciation of the art object can be increased. Lucy Lampkin,[38] at her school in Athens, Georgia, has done a variety of work of this type which she describes in her book. Painting and sculpture have been used for inspiration for children's dances. Miss Lampkin seems to represent the Isadora Duncan tradition of "interpretive dance." All of the art objects she chose for inspiration have a similar Grecian quality. There are many other qualities in the works of the masters that could be explored in this way.

Some writings of aestheticians and art educators theoretically lend support to an approach to art through movement. Langfeld,[39] writing on aesthetics in the early part of this century, employs the "motor theory of mind" to interpret reactions to art objects. This theory holds that for every stimulus which the organism receives from without, it makes a definite response in the muscles. We may have the impulse to sway with the movement of a swaying tree, and thus we realize the true nature of its motion. In a similar way, we react to lines and shapes in art, feeling their quality of form and motion by carrying out the movements, or experiencing within ourselves a tendency to such muscular adjustments. This kind of empathy, Langfeld claims to be the basis for aesthetic experience.

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[37] Art in the Elementary Schools, Board of Education, City of New York, (undated publication), p. 51.

[38] Lucy Lampkin, The Dance in Art, New York, John Fischer & Bros., 1935.

[39] Herbert Langfeld, The Aesthetic Attitude, New York, Harcourt, Brace, 1920, Chapter V.

Other writers have openly made a plea for activity to increase sensory awareness. Sir Herbert Read[40] believes that aesthetic education must preserve the natural intensity of all modes of perception and sensation. He suggests that exercises in tactile perception for children, even though they may seem elementary, provide disciplining of sensation that is essential in order to develop range and flexibility. Similar exercises, therefore, might be recommended for kinesthetic perception.

Chandler Montgomery[41] believes that "body awareness and body memory play a large part in aesthetic development." He states that, as a focus for experiences which extend and deepen aesthetic participation: (1) aesthetic learning must be active doing. The child has experienced a thing when he has made it his own. (2) Aesthetic learning is based upon interest. Aesthetic activities should begin and lead out from "where children are."

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[40] Sir Herbert Read, Selected Writings, Horizon Press, 1964.

[41] Chandler Montgomery, "Sensing and Responding to the World: Aesthetic Development," in Curriculum for Today's Boys and Girls, ed. Robert Fleming, New York, Charles Merrill, 1963.

The recommendations of Linderman and Herberholz[42] for the development of perceptual awareness as the most important aspect of art education in the elementary schools, might, again, be cited as support for the exploration of movement as preliminary to certain art experiences. These authors stress the need for increased development of the sensory mechanism.

In this chapter, a rationale has been given for the use of movement exploration to develop aesthetic concepts. A fitting conclusion can be found in the statements of an educational theorist:

> The most dynamic concept of all is expressive movement..... In my opinion, no educational finding is more important than that a core of designed, graduated movement can and should be built into the curriculum from nursery school to college.[43]

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[42] Earl Linderman and Donald Herberholz, Developing Artistic and Perceptual Awareness, New York, Wm. C. Brown, 1964.

[43] Harold Rugg, Foundations of American Education, Yonkers, New York, World Book Co., 1947, p. xxxi.

CHAPTER IV

DESCRIPTION OF THE SETTING, PROCEDURES AND COLLECTION OF DATA

This chapter provides a description of the school, the community and the class in which this study took place. It also gives procedures followed in the class sessions, and the methods employed for the collection of data.

The Setting

Many factors were considered in choosing the setting for this study. The children and the community from which they came were selected with a view toward the objectives of the investigator.

The Objectives of the Study as They Relate to the Choice of Children

It is the purpose of this study to design a program for primary grade children which employs movement exploration to develop awareness of the structural components which appear in all the arts. The selection of these components has been described in Chapter II. The reasons for the use of movement exploration as the main focus of the lessons have been given in Chapter III.

This program is designed for use in many kinds of settings. Classroom teachers might employ some of the suggested content to develop aesthetic sensitivity in their children. Art and music specialists in the elementary schools might find the material developed here useful in promoting the aims of their special programs. Ideally, a dance specialist might use such a curriculum plan for working in the primary grades.

The program is not intended for any special group of children. It aims to provide an enriching experience for both fast and slow learners. In many instances, children who do not proceed rapidly in cognitive areas, find non-cognitive expression more meaningful to them. Children from various ethnic groups bring to this kind of experience some very positive responses that find no other acceptable place in the school curriculum.

Since this program is designed with divergent groups in mind, it was considered desirable to find a class of children who were as representative of the general population as possible. From the point of view of practicality, other factors, such as location, class size, and so forth had to be taken into account. The attitude of the administration and of the teachers in the school was also a prime consideration.

Finding the School

The investigator approached the administrators of several school systems in the Long Island area. Schools in New York City were also considered, but the delays involved in getting clearance to use these schools made such a choice infeasible. Most of the principals approached were interested in the study, and would have been glad to have a class in their school chosen. Technical difficulties, such as over-crowded classrooms, made the choice of some schools impractical.

The school that was finally selected was the Willis Avenue School in Mineola, Long Island. The particular school, and the community in which it was situated offered many advantages:

1. Although suburban communities are generally homogeneous, Mineola has several ethnic groups, and there is a wide range in the economic status of its inhabitants. Occupations of residents include professionals, white-collar and factory workers.

2. The particular school selected was located near the business section of town, and drew children from apartment dwellings as well as private homes.

3. The school was not over-crowded. Class size was approximately twenty-two. A kindergarten classroom was used for only half of the school day, and was available for use by other classes the remainder of the time. A small office was also available for the use of the investigator.

4. Although the building was old, it had recently been remodeled. There were movable seats in every room, good floors, and good lighting. The size of the rooms was generally larger than in most new buildings.

5. The atmosphere in the school was a relaxed one. There was no shouting or pushing in corridors, but neither was there regimented marching as classes came and left. Bulletin boards displayed children's work that seemed to be natural efforts. Everyone----children, teachers, custodial workers----was friendly and pleasant.

6. The administration in Mineola seemed to be interested in research, and in trying new methods. Several of the primary grades were using the Initial Teaching Alphabet (ITA) in an exploratory investigation of its benefits. Closed-circuit television was being developed as a teaching device throughout the school system. Flexibility of placement in the primary grades was being tried.

7. The principal of the Willis Avenue School had a keen interest in the aesthetic aspects of education. Before becoming a principal, he had taught speech and dramatics in the high school. He had a Master's degree in this field from Teachers College, Columbia University, where he had been considered a "fine actor."[1]

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[1] Statement made by Dr. Paul Kozelka of Teachers College, Columbia University.

8. Other members of the staff were known to the investigator. The speech consultant was a fellow-student at Teachers College. The kindergarten teacher was a professional artist, and a personal friend, whose advice and suggestions were valuable.

Finding the Class

The principal and the investigator agreed that the choice of the class should be determined in part by the classroom teacher. Accordingly, a meeting for all primary grade teachers was held after school. The investigator was introduced, and allowed to explain her program, its aims, the time it would take, and other pertinent factors. This meeting was held in January, 1965, when half of the school year had already passed. The teachers were familiar with their classes, and were able to discuss the probable reaction of their children to such a program. All of the teachers were interested and cooperative, and several volunteered to have their class used for the program.

The final choice was made by the principal and the investigator from among the various classes which the teachers had suggested. The class selected was a "Middle-Primary" group whose teacher had been most enthusiastic about the study. The reasons for the choice were:

1. Miss G., the teacher, was a highly qualified and experienced person, although new to the Mineola school system. She had administrative experience as an assistant principal in another district, and had also worked as a supervisor of student teachers in a state teachers college. She was interested in educational television, and had decided to return to the classroom to give herself the necessary background for planning of TV programs for primary grades. She enjoyed work in the classroom, and had a very good rapport with the children.

2. The children of Miss G.'s class were mainly seven-year-olds. This is a very desirable age, since children at this time of life are usually still free and spontaneous in their responses. They also are mature enough to follow directions with ease, to have some degree of coordination, and to be able to write and draw with adequate skill.

3. Miss G.'s class was one of three Middle-Primary groups. Primary grades were not labeled as first, second or third in Mineola, since there was flexibility of grouping throughout the first three years. Basically the groups were determined by reading readiness and ability. Miss G.'s class was a superior one in this respect. This was an advantage since it meant that time for this program did not interfere with required reading time.

4. Miss G. described her class as a "good group." There were no behavior problems, no children needing special attention from consultants, therapists, and so forth. Although they did well in their academic work, and were well-behaved, Miss G. complained that they were not "creative," and seemed to have few ideas for original writing and did stereotyped drawing. This added the element of challenge for the investigator. It was a factor which made Miss G. particularly anxious to be involved in this program, since she was concerned with ways to develop creativity in these youngsters.

5. The children in Miss G.'s class represented a rather wide range in ethnic background and economic level of family. A chart in Appendix A gives the break-down of these factors for each child in the group. There were 22 children when the sessions began.

Procedures

Procedures consisted of an individual initial interview with each child, followed by 31 class sessions. These will be described below.

Initial Interview

The investigator met with each child in the class individually for a period of seven to ten minutes, in a small office near the classroom. Basically, this was a "get-acquainted" session, where the children were allowed to ask questions, and to respond freely to questions asked by the investigator. Two research assistants were present. One took notes, on file cards, describing the individual children. The other person operated a small movie camera with which some of the children's reactions were recorded.

Each child was asked to perform a series of small tasks related to the selected components of the arts which were to be explored in this study. These tasks were:

1. The child was asked to walk in a circle, and to keep time for himself on a small hand drum provided by the investigator.
2. The investigator played the child's name on her drum, and he was asked to walk in time to that.
3. The investigator played a rhythm which the child was asked to repeat on his drum. When the investigator stopped playing, the child was asked to finish the rhythm alone.
4. The investigator demonstrated two movements, and asked each child to do them with her. One movement was free and swinging. The other was a sharp contraction. Each child was asked, "How does it make you feel?" The children were encouraged to respond, but if no response was made, the investigator moved on to the next task.
5. Each child was shown two line drawings, one of angular lines, one of curving loops. He was asked to respond verbally, or in movement. When no response was forthcoming, the investigator said, "Show me." After 10 seconds, the next task was presented.
6. Each child was asked to "act out" something that he or his father or mother did every day. The investigator was to guess what was being enacted. The question was asked, "What was the most important thing about what you did?"

The film of these individual sessions and the written notes were saved to be compared with later responses. Primarily, however, the interview provided the investigator with the opportunity to get to know the children, and to establish rapport with them. They responded favorably, doing the required tasks with seriousness and relatively little self-consciousness.

Class Sessions

Class sessions were held twice a week for a period of 16 weeks. Each session lasted for 45 minutes to one hour, at the beginning of the afternoon. There were 31 such sessions, the first meeting having been the individual interview.

The kindergarten classroom across the hall from the regular classroom was used, since more floor space was available there. The room was long, and one half of it was cleared, so that no furniture or toys obstructed the space for movement. Tables and chairs occupied the other half of the room, and were used for drawing and writing activities. A phonograph and tape-recorder were available at all times. A small table and two chairs for the observer-recorders were placed in a corner near the door.

The investigator acted as teacher in this setting. The classroom teacher accompanied the children to the room, and acted as an observer-recorder during the sessions. A dance teacher, familiar with movement description, served as the second observer-recorder.

A synopsis of the class sessions is presented below. The sessions are presented here in the order in which they occurred, and are numbered successively. The letters preceding the numbers refer to the basic idea toward which the session was oriented, and correspond to the components selected and discussed in Chapter II. Thus:

R-Rhythm
Q-Quality of sensory perception (tone, color, texture)
P-Pattern
D-Dominance
T-Theme

Incidents cited in following chapters will refer to the sessions from which they were derived by letter and number.

R1-Rhythm-Auditory to Kinesthetic Experiences

The class began walking in a circle in time to the investigator's drum. Rhythm patterns corresponding to the children's names were then played, and the children were asked to identify their names when they recognized them. They then walked rhythm patterns of some of the names.

A discussion followed, begun by the question, "What is rhythm?" Langston Hughes' book, The First Book of Rhythm,[2] was shown to the class, and parts were read during the discussion.

Rhythm instruments were distributed, and the children were led by the investigator in various rhythm activities on their instruments and in movement.

R2-Rhythm-Kinesthetic to Auditory Experiences

The class began with stretches and contractions while seated on the floor. They were asked to tell how movements made them feel. The children were then asked to find different ways to "open" (stretch) and "close" (contract).

"Close" and "open" movements were then done walking in a circle, and feeling were identified with them. ("Walk as if you were happy." "Walk as if you were afraid.")

Children then worked in pairs; one playing an instrument to accompany the other's movement. The player was to pick up the rhythm from watching the movement of his partner.

R3-Rhythm-Kinesthetic to Visual Experiences

Class began with swinging movements as "warm-up" They tried to discover various ways to make their bodies swing. This was followed by combinations of walks and skips in a circle. Then the children were asked to fit movements to the diminishing sounds of a Chinese gong.

Rhythm instruments were distributed. The investigator then did some movements for the group and asked them to play the accompaniment on their instruments.

Each child was then given a large piece of newsprint paper, and a crayon. They were asked to create a rhythmic pattern on their instrument, and then to represent it visually on the paper. These were then shown to the rest of the class, and other children were asked to "read" the rhythm, and play it on their instrument.

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[2] See Appendix C for listings of materials used in all of these sessions.

R4-Rhythm-Visual to Kinesthetic Experiences

Class began by continuing activity of last time. Designs made for rhythmic patterns were shown, and children were asked to clap them, and move to them. Other rhythmic drawings made by another group of children were shown, and the class was asked to respond to them.

The picture "Starry Night" by Van Gogh was shown to the class. The children discussed it, and then moved to express the way it made them feel.

The children then made finger-paintings. Some of them were used for interpretation in movement.

RP5-Rhythm-Kinesthetic to Auditory; Rhythm in Music

Class begun by identifying rhythms played by the teacher on the drum. This was followed by identifying and moving to rhythm records (Sally Dietrich -"Rhythmic Play").

Children then made up rhythmic patterns combining two locomotor movements. Each had a turn to do one in movement, and then play the drum for another child's movement pattern.

Class listened to "Ride of the Valkyries" by Wagner on record, and identified basic rhythmic pattern, also feeling of music.

They then listened to Kreisler's "Caprice Viennois" to identify rhythms, feeling, changes in rhythm. This was then worked out in movement, with different children coming in on different part of the music. (Following ideas suggested in Humphreys-Ross "Interpreting Music Through Movement" p. 108.)

RP6-Rhythm-Auditory to Kinesthetic-Rhythm in Music: Variations

Class began by following music (Dietrich-"Rhythmic Play") and doing rhythms in a circle. They were then asked to think of different ways to do things with same rhythm, e.g. different ways to walk, skip, and so forth.

Children then listened to MacDonald's Children's Symphony-Third Movement, and were asked to discuss rhythmic patterns and changes. They then tried skipping variations to various parts of the music, different groups coming in a different times.

Class listened to other music to identify rhythmic patterns and feelings (on record, "Adventures in Music."):

"Bydlo" - slow and heavy rhythm.

"Jack in the Box" - Sudden, lively. They then repeated the interpretation of "Caprice Viennois" done last session.

T7-Theme-Creative Dramatics for Emotional Content

Class began with stretching, and explored various ways to stretch. This was followed by a discussion of "concentration" as a way of working.

The investigator then told story of "Hansel and Gretel" as whole class responded to action and feelings involved. Various feelings were identified, and children were asked to think of times when they had felt that way. They then acted out these incidents.

T8-Theme-Creative Dramatics for Emotional Content

Class began with walking in a circle, and identifying different feelings associated with kinds of walks. The investigator then told story of "Jack and the Beanstalk" using drum to establish different rhythmic patterns, and children interpreted this in movement. Discussion of the relation of rhythmic pattern to feeling followed.

Sitting in a circle, children were asked to imagine that the held a snow-ball, a bird, fire, and so forth. As the imaginary object was passed around the circle, children reacted to it.

Children then did pantomimes expressing a feeling that they had experienced. Rest of class guessed what the feeling was.

R9-Rhythm in Poetry

Class began with warm-up stretches and swinging movements. Stevenson's poem "The Swing" was used to accompany movement of various types of swings.

Cat-like movements were done to the poem "The Black Cat." Other poems used and interpreted:

Rose Fyleman's "Mice"
"Ride a Cock-horse to Banbury Cross"
"Little Miss Muffet"
"A Farmer Went Riding Upon His Gray Mare"

R10-Rhythm in Poetry

Children had been asked to select poems for dramatization for this session. Some of the ones they brought in to try were:

"Run a Little This Way"
"Row, Row, Row Your Boat"
"Old King Cole"
"The Swing"
"Five Little Monkeys"
"Lady-bug, Lady-bug"
"The Little Turtle"
"Fuzzy Wuzzy, Creepy-Crawly Caterpillar"
"The Merry Go-Round"

Q11-Quality in Sounds of Language--Poems

Class began with rhythmic warm-up, moving in a circle. They learned to do and identify a waltz. Difference of response to heavy and light sounds was emphasized.

Children were then asked to make vocal sounds to accompany their own movements. Some put ideas with the sound and movement they made (waves, a cat, and so forth).

Class then did poem about "Fuzzy-wuzzy Caterpillar" with focus upon the sound of the words. They also did Eve Merriam's "Autumn

Leaves" for feeling quality in sounds of words.

Children were then asked to write out some of the sounds they made to movements--keeping in mind rhythmic patterns and/or ideas suggested by sounds. Resultant "poems" were read to class and enacted.

Q12-Quality of Sounds in Words and Poems

Class began with knee-bounce warm-up, leading into jumps. They tried bouncy movements to Leland Jacob's "Fun Here, Fun There."

The children discussed sounds of wind and sea, and acted out poems about them, such as "Who Has Seen the Wind?" They also did "Autumn Leaves" and "The Squirrel."

Children were then shown a chart in which words suggestive of sound qualities were listed. They were: sticky splash chatter wiggle bubble. Each child was to select a word to "act out" while the rest guessed what it was.

Q13-Quality of Sound-Rhythm Instruments

Class began with rhythmic patterns in a circle, reviewing waltz, and other rhythms. They also tried doubling the time, as in fox-trot or cha-cha steps.

Rhythm instruments were distributed. Qualities in sound of each were discussed. Some rhythm patterns were created, and orchestrated so that different instruments came in on different parts of the rhythm.

Children were then asked to improvise movements to the sound of their instrument, keeping in mind the special quality of the sound it made, as well as the rhythmic pattern they played on it. They worked individually, and then showed what each had done to the group.

Q14-Quality in Sound of Music

Class began with doing variations on a hop, developing into jig-steps. (It was St. Patrick's Day.) The record of "The Bangalory Man" by Marais and Miranda was played, and the children played "Follow the Leader," taking turns being the "Bangalory Man," with the rest of the class doing the movements he did.

Various selections were played on records, and the children were asked what they thought of, and how the music made them feel. The selections were (on record, "Adventures in Music."):

"The Fountain Dance"
"Bydlo"
"Departure"

Children were asked to write stories inspired by the ideas suggested by the music. They were to select one of the pieces, write what it suggested, and plan to act it out next time.

Q15-Quality in Sound of Music; Acting Out Stories Suggested

Class began with stretches in which partners reacted to each other. They then enacted stories they had written relating to the music played last session. Several children worked on each idea, with the writer acting as "Director" for the group.

QT16-Quality in Music and Poems Related Through Use of a Theme: "The Seasons"

Class began with variations of skips, making rhythmic patterns across the room--walks and skips, high and low, fast or slow, turning skips and so forth.

There was then some discussion of the new season (spring) that had just begun.

A poem was then read for each season. The children decided which they wanted to work on, and divided into four groups. After a few minutes of preparation they enacted the poem about a season they had chosen, while the teacher read it, accompanied by original background music on the tape recorder.

Q17-Quality in Texture

Lesson began with floor stretches. Quality of movement was stressed, such as sharp, smooth, and so forth.

Samples of various textures (materials, wood) were then displayed. The investigator then placed one item in each child's hand behind their back. Without looking, they were to move the way the material made them feel. Others were to guess what it is they had in their hand.

Texture designs were then shown to the class. These had been made by rubbing pencil over a rough surface. Children discussed how they might feel.

Q18-Quality in Texture-Making Collage

Class began with walking in a circle, using qualities in movement that had been associated with textures explored the previous session, e.g. smooth, sticky, sharp, bouncy (sponge) qualities.

Class then listened to music used in Q14. They were ask to discuss what texture was suggested by the quality of the music. Other music was played:

"Sylphides"
"Ride of the Valkyries"

The children then used scraps of material they had brought from home to make collage designs. Some of them were selected and interpreted in movement.

QP19-Quality in Use of Levels and Color

Class began with circular stretching that developed into a fall to the floor. Children were asked to change level of movement on signal from teacher.

Scarfs were distributed, and children improvised movements on different levels with the scarfs.

Attention was then called to the colors of the scarfs. They discussed qualities associated with the different colors.

They then worked individually with the colored scarfs, developing the quality in movement. These improvisations were then shown to the group. The child was allowed to state the quality and to have music (Frieda Miller's "Angry," "Sad," "Lively," "Mysterious," "Funny") to accompany their dance.

QT20-Quality in Color Related to a Theme

Class began with rhythms in a circle, reviewing waltz and so forth. Scarfs were then distributed again. Waltz, and qualities of movement were tried with scarfs.

A group dance was built around the improvisations done by children last time. The investigator was the narrator, tying together several of the ideas suggested last time by the children. A "magician" (black scarf) brought the various colors to life, one at a time.

QP21-Quality in Line; Line as Floor Pattern

Class began with movement on different levels, using image of an airplane. Directions in space was then discussed. A train image was used to trace various directions on the floor.

Numerals were used as floor patterns, with the emphasis upon the way the quality of the line affected the movement. Children were then asked to draw a floor pattern on paper, and then carry it out in movement.

QP22-Quality in Line; Line as Floor Pattern

Class began with knee-bends leading into jumps. They then did small prances in different directions, making a square on the floor. Spiral movements were also explored for the quality of the line they made.

The teacher then showed the class line designs drawn on transparent paper--a semi-circle, a circle, a sharp-angled V, an obtruse angled V. The class was divided into four groups, each having one of the line-designs to follow. They used these as floor patterns, developing the movements and rhythm patterns for each group. Then two of the groups, with their respective floor patterns, were combined to work together.

The class ended with a game in which the "Easter Bunny" hid some eggs, and drew a line to show the trail to find them. Children had to follow the floor pattern to get to the paper eggs.

QP23-Quality in Shape; Spatial Design

Class began with floor stretches. Children were then asked to make their bodies into various shapes: round, square, triangular. Kindergarten building blocks were used, and each child was given one to suggest a particular shape. They used these to explore various ways of making that shape with their bodies. A spiral shell was also used.

After working individually, they showed what each had done to the class. A partner was allowed to play a suitable instrument accompaniment on one of the rhythm instruments.

QP24-Quality in Shape; Spatial Design

The class met first in their own classroom, where an opaque projector had been set up. Pictures of famous sculpture were shown, and the children reacted verbally, making associations, and describing the "way the sculpture made them feel." They were then asked to select one to explore in movement.

Later, in the kindergarten room, the class began with "Playing statues." One child spun another around, and he was to "freeze" in the position that he landed in. From this position, each child was to improvise movement that grew out of the flung position.

Individual children then showed their interpretation in movement of the sculpture seen on the opaque projector in the morning.

The children then worked with clay to create their own shapes in space.

D25-Dominance-Accent and Crescendo Using Rhythm Instruments

Class began with opposition stretches-making body into a curve. They explored change of direction, with an accent coming on the change.

They then did locomotor movements (walks, leaps) having an accent come in time to the cymbal. Each child had a turn to create a pattern in movement, and to play the cymbal for the next child.

Rhythm instruments were then distributed to the whole class. They took turns creating a rhythmic pattern, and orchestrating it, so that the drums, tambourines, cymbals, and blocks came in successively, building in intensity.

D26-Dominance-Accent and Crescendo in Music

Class began by listening, and improvising in movement to African drum music. Emphasis was placed upon building in intensity (adding more children, increasing size of movements) as the record grew dynamically.

Rhythm instruments were distributed. Children created rhythmic patterns, and orchestrated them so that they grew in intensity with various instruments coming in at different times.

They then listened to Ravel's Bolero in which a whole orchestra develops such a dynamic sequence. Discussion followed, as to what devices were used to increase the intensity as the music progressed.

D27-Dominance-Abstracting a Pantomime

Class began by acting out activities they do on the playground. They then did the same activities in a more organized fashion, and in time to music. They were asked to make movements bigger, to leave out unimportant parts, to give it rhythmic pattern.

They then did individual pantomimes of daily activities, doing them first as accurately as possible, and then repeating pantomime, emphasizing the most important part of it.

D28-Dominance-Relationship of Forces

Class began with opposition body stretches. They then worked with a partner, doing the stretch in opposition to the way the partner was going.

There followed a discussion about simple machines, and the way a force affects an object to make it move. They then did movement improvisations with a partner, acting out the relationship of forces. Lever action, pulleys, see-saws, screws were demonstrated. Some discussion followed as to the way a force is shown in a painting or in music, and how that force affects things around it.

P29-Pattern-Theme and Variation Using Movement and Graphic Design

The class began with floor stretches, and opening and closing movements. There followed a discussion of "variation," developing from the familiar question, "How many different ways can you do this?" Variations were then done in swinging movements, and in different kinds of jumps. A "lunge" was taught, and then explored for the variations that could be done with it.

Children then made designs from a pattern, tracing it onto different colored papers. They identified the original pattern they had made as the "theme" and then created designs using different colors and variety of placement in a collage arrangement.

P30-Pattern-Theme and Variation in Movement and Music

Class began with skipping in a circle, and then explored various ways to do a skip. Discussion of theme and variation followed, and comparison was made to graphic designs done last session. Mendelssohn's Italian Symphony, First Movement, was played on the phonograph, and various children were chosen to do different kinds of skips to parts of the music.

The class then listened to "Variations on a Theme-Three Blind Mice" by John Thompson, played on the piano. The music was stopped at various points to discuss the type of variation, and to identify the theme. Children counted the number of variations they heard as the piano music was played again. There followed discussion about theme and variation found in everyday experience.

The class listened to Hayden's Surprise Symphony, Second Movement, and found variations on the theme. They then learned a group song in which the theme is held by the group while an individual varies it in an improvised tune.

T31-Theme-Underwater Life

The idea of the theme was presented in the regular classroom by the investigator. The children imagined what life underwater was like while they listened to Debussy's "La Mer." They discussed ideas they would like to interpret, and the investigator wrote the suggestions on the blackboard. The suggestions made by the class included: plant life, kinds of fish, divers, an octopus, shells.

Moving to the kindergarten ~~room~~, the children were allowed to work out their own ideas without teacher-direction. They were divided into groups to work in separate areas of the room. The "plant" group began activity by drawing with crayon on a large sheet of mural paper. The "fish" group then added to the mural as the first group moved to the music. Each group had a turn to draw while the others worked on movement. Later, each group showed what they had done.

Collection of Data

A tape recording was made for each of the 31 sessions described above. Complete type-scripts in duplicate were made from the tape recordings. One copy was saved as a record of each session. The duplicate copy was cut into sections, so that responses of individual children could be filed in their respective folders.

Two observer-recorders made notes during all of the sessions. They observed individual children's behavior, and described what they saw. A list of suggested areas for observation was provided by the investigator. This list focused upon aspects of aesthetic response, and contained the following items:

I. Degree of involvement
II. Intensity and scope of sensory perception
III. Powers of observation
IV. Recognition of aesthetic components in various modes of expression
V. Originality and imagination
VI. Miscellaneous (suitable categories to be filled in)[3]

An observation-sheet which listed these items, and which raised pertinent questions in each category, was provided for the observer-recorders. A sample of this observation-sheet is to be found in Appendix B.

An observation-sheet was also placed in each child's folder. It contained an ascending scale in five steps, beginning with "absence of response" and concluding with "decided response," for each item listed. After each session, the notes of the observer-recorders and the selected sections of the duplicate type-script which were applicable to each child were filed in his respective folder. A tally of the type and intensity of each response was made on the observation-sheet by the investigator.

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[3] Roman numerals were used to distinguish categories since each child had been assigned an Arabic number for data collected relating to him.

After several sessions, it was noted that the tally of responses in each folder did not provide a sufficient image of the child's responses. The description of the observer-recorders, and the actual conversation as recorded in the type-script, seemed much more significant than the tallying of responses on the observation-sheet. Accordingly, responses which were particularly revealing of the child's aesthetic reaction were stapled to a separate sheet of paper marked "Examples." Thus, each child's folder contained an observation-sheet on which all of the recorded responses were tallied, in addition to an example-sheet on which particularly significant responses were saved. The report of the child's responses as recorded by the observer at the initial interview was also placed in his folder.

In addition, the folder for each child contained his work in the various sessions where written material was available. This consisted of:

1. Drawings of the rhythm pattern created in R3
2. Finger painting done at the end of R4
3. Writing of sounds made to accompany movement in Q11
4. Stories suggested by the quality of music played in Q14
5. Collage made from scraps with various textures made at the end of Q18
6. Floor patterns for movement made in QP21
7. Photographs of work in clay done at end of QP24
8. Collage made from tracing a pattern on color papers, made in P29

Writing or drawing was placed in the folder if a child voluntarily brought something into class that was related to what had been done.

Some children were very prolific and brought a story or picture to every session. Only those that seemed relevant to the work in the sessions were saved.

Evaluation of Data

As previously discussed in Chapter II, aesthetic response can only be considered as an entity. The components of art-form isolated for examination in the class sessions do not exist by themselves. They are perceived in relationship to each other, and all that was done in the sessions was to "spotlight" one at a time. The response of children is a composite of many factors, some of which were listed for the observers and for the tallying of the recorded observations. But these factors, too, have little significance in isolation.

Therefore, to report only on the number of responses in each category, or to deal quantitatively with the degree of awareness manifested for each of the isolated components of art would not be sufficiently revealing of the nature of the aesthetic experience.

Subjective judgment dealing with the qualitative aspects of response is considered necessary in order to evaluate this program in a meaningful way. The data described in this chapter will be interpreted qualitatively by the investigator in the reporting of the study in the following chapters. In addition, the investigator and the two observer-reporters made personal statements evaluating the aesthetic responses of each child, and these statements will also be considered as part of the research report. A discussion of the use of this procedure is given in the following chapter.

CHAPTER V

THE EVALUATION OF AESTHETIC ASPECTS OF BEHAVIOR

Nowhere has the limitations of the traditional scientific method of research shown itself more clearly than in the area of aesthetics. This chapter will discuss this method as applied to aesthetic variables, and will present evidence of the need for a broader perspective in viewing this field. This chapter will conclude with an explication of the approach to be used in this study.

The Scientific Method Applied to Aesthetics

By definition, the traditional scientific method of research implies the isolation of a single variable from experience, and the control of other factors in the environment. This, when applied to aesthetic experience, is contradictory. Since aesthetic response is dependent upon immediate perception of multiple factors, the measurement of a single factors bears little relationship to the response itself.

Several attempts to analyze and measure an aspect of aesthetic response were made in the late 1920's and in the 1930's. One of the best known series of studies was performed at Iowa University under the direction of Norman Meier.[1] Factors of aesthetic experience were isolated, and experiments performed with groups of children in which these factors were measured, and often compared to "opinions of experts."

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[1] Iowa University Studies in the Psychology of Art, N. Meier, Dir., Psychological Monographs #18, 19, Princeton, New Jersey, Psychological Review Co., 1933, 1936.

In one test, "compositional unity" was judged by asking children to arrange trees in a toy garden, and their arrangements were then compared to those of landscape architects. Most 4 to 7 year-olds showed no consistent appreciation of unity. A few were sensitive to this factor to a high degree. There was no correlation to mental age in the findings, but there was slight increase in appreciation toward the 7 year-old level.

The question might be raised as to whether the factor tested was related to aesthetic response. Does a particularly sensitive child necessarily have a good design for trees in a toy garden? Perhaps the meticulous child would do much better. The assumption of the investigators was that sensitivity is specific to given kinds of perception. Although these single factors may be measurable, what relationship do they bear to a generalized aesthetic capacity?

In another of the Iowa studies, "color harmony" was tested by asking the children to dress dolls with different colored scarfs. Sensitivity was found to be present in some 4 to 6 year-olds, but on the average, this quality did not appear before 8. That "color harmony" is a culturally-induced judgment is apparent. The standards for the investigation were established by adults in this society. Other equally acceptable standards might have been set by other individuals in different cultures. The question might be asked as to what relevance a measure of a child's indoctrination into the culture has upon his capacity for aesthetic responses.

Similarly, in tests of "Rhythm in Graphic Form" or in "Discrimination of Compositional Balance at the Pre-school Level," standards were established by the investigators, and children's judgments were compared to theirs. Results showed no correlation with I.Q., but a general tendency to increase in "aesthetic discrimination" with age increase. The question to be raised is whether these decisions on the part of the children involve "aesthetic discrimination." No effort was made to investigate the feeling response of the children, nor to determine how they perceived the objects they were asked to judge. It would seem that the limitations of the tasks in each of these cases caused the results to bear little relationship to the aesthetic sensitivity of the children tested.

Although the claim of objectivity is made for studies of this type, standards are often dependent upon the opinion of the investigators, or a "panel of experts." If confidence is established in these adult judges, might their opinion not be put to better use in viewing the aesthetic response of the child as it relates to his total behavior?

A Rationale for Subjective Judgment

Sensitive researchers in the field of aesthetics have always been aware of the limitations of "objective methods." As early as 1928, Thomas Munroe stated that "too rigorous an insistence on absolute reliability and 'objectivity' of data, too impatient a zeal for universally valid generalizations may be an obstacle in a field where these cannot be attained at once, if ever."[2]

Today physical scientists have come to view research as involving subjectivity. Discoveries concerning relativity and the quantum theory have had a strong impact upon scientific and philosophical thought. Some quotations from respected thinkers in these fields throw light on the problem under consideration:

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[2] Thomas Munro, Scientific Methods in Aesthetics, New York, W. W. Norton, 1928, p. 17.

P. W. Bridgman:

> The philosophical and scientific exposition of our age has been too much obsessed with the ideal of the coldly impersonal generality.....we never get away from ourselves.[3]
>
> In my own case, pursuit of operational analysis has resulted in the conviction, a conviction that increases with practice, that it is better to analyze in terms of doings and happenings than in terms of objects and static abstractions.[4]

A. N. Whitehead:

> For the purposes of science, what is our world?.....Its (science's) task is the discovery of the relations which exist within that flux of perceptions, sensations and emotions which forms our experience of life.[5]
>
> Our problem, in fact, is to fit the world to our perceptions, and not our perceptions to the world.[6]

If the point of view of the observer must be taken into consideration in viewing the physical world, then certainly it must be considered in evaluating human behavior.

Not only the perspective of the observer is significant, but the frame of reference of the observed is equally important. Past experiences must be related to present reactions, for they are often causal determinants of the observed behavior pattern. An investigator cognizant of this must rely on a systematic selection of factors which seem, through his own logical processes, to be related to the behavior under investigation.

From a "common sense" point of view, we all make judgments which involve an appraisal of behavior based upon consideration of the frame of reference of the individual observed. Ryle[7] points out that in judging whether a performance is intelligent, we must look beyond the performance itself. We consider the abilities and propensities of which this performance is an actualization. To characterize people we go beyond what we see them do or hear them say; we integrate their observed behavior with our total view as we see it, and evaluate that behavior accordingly. Since a person is directly aware of correlation between his own private experiences and his overt acts, he therefore has some possibility of understanding the performance of others.

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[3] P. W. Bridgman, "The Way Things Are," in The Limits of Language, ed. W. Gibson, New York, Hill and Wang, 1962, p. 44.

[4] Ibid., p. 41.

[5] A. N. Whitehead, "The Organization of Thought," in The Limits of Language, ed. W. Gibson, New York, Hill and Wang, 1962, p. 12.

[6] Ibid., p. 14.

Pole,[8] in discussing the development of judgment, says that a trained mind is chiefly distinguished by its different and more significant grasp of data. This mind develops "an organic, acquired bent for interpretation." Principles, therefore, can be derived from implicit rules of practice--- to be discovered, not made. In every field of endeavor, judgments are arrived at in this way, long before the formulation of rules. Pole concludes that "Where men engage in inquiry, their attitudes and views, progressively taking form, will evolve, or, as it were, tend to grow into some common structure."[9]

Building on the implications of Ryle and Pole as they would apply to the evaluation of aesthetic behavior, it can be assumed that the judgment of the investigator, and his ability to integrate and interpret what he observes must be respected. Such an investigator must have wide experience with the behavior he has decided to study, and thus can bring to his work the trained mind in which attitudes and views have progressively taken form. Generally there is a large degree of concurrence in the judgment of several such investigators. Pole claims that as inquiry advances, agreement is involved in the process itself.

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[7] Gilbert Ryle, Concepts of Mind, New York, Barnes and Noble, 1950.

[8] David Pole, Conditions of Rational Inquiry, New York, Oxford University Press, 1961.

[9] *Ibid*., p. 103.

Such an approach, although not prevalent in educational research, has been accepted as valid in the psycho-analytic field. Observations of natural behavior, interviews, autobiographies and projective tests all require interpretation based upon clinical experience, if they are to be made meaningful. Almost no one questions the authority of the clinical psychologist when he applies his experienced judgment to the diagnosis of a case, although ultimately a "subjective" quality is inherent in that judgment.

The same respect must be given to the investigator of aesthetic behavior. "Studying communicative and symbolic intentions in relation to an aesthetic standard, or studying the inner dynamics of a person as he makes aesthetic choices, requires that the researcher 'accept himself' as a participant in his inquiry. In so doing he must recognize that his view are functions of his concepts rather than objects themselves."[10]

The Trained Mind in Aesthetic Evaluation

The more intense and wide the experience of an individual, the greater his ability to interpret the performance of others. Clinical psychologists, medical diagnosticians, art critics and other types of highly specialized people, often make assumptions about the behavior of others based upon their own experience and ability to interpret. Cannot investigators of aesthetic behavior function in this way?

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[10] J. Hausman, "Research in Teaching the Visual Arts," in Handbook of Research on Teaching, ed. N. L. Gage, Chicago, Rand McNally, 1963, p. 1113.

The selection of the observers and the background of the investigator are crucial factors in such an approach. They must be experienced in working with children and the observation of their behavior. They must have internalized the components of aesthetic experience being investigated. Some standards may be set for qualifications of those who are to be involved in judgment:

1. The investigator and observers must have had some creative art experience at their own level. They must have participated in some art activity, either through performance in theater or dance, work in painting or sculpture, playing an instrument or singing in a choir. They must know, through direct experience, what is involved in the creation of an aesthetic object.

2. They must be experienced in working creatively with children. They must know what is involved in eliciting responses, and be able to recognize the creative process at various stages of its development.

3. They must have studied the components of aesthetic experience. This involves critical reading and analysis in the field of aesthetics and psychology.

4. They must be experienced observers of both professional performance and of children's efforts in the arts. This experience should have extended over a long period of time, and should include frequent attendance at concerts and art exhibits, and unlimited numbers of observations of children's creative art work.

Thus, individuals involved in evaluating aesthetic behavior must themselves be performers, teachers, students and critics. It might be difficult to find people with such extensive experience, but, to a greater or lesser degree, all of the individuals involved in judgment for this study meet these qualifications.

The Method of Inquiry

It is assumed that qualified judges possess the trained mind which has developed the "organic, acquired bent for interpretation" of which Pole speaks. Although their own feelings and insights are part of their evaluation, every effort has been made to "anchor" concepts by establishing techniques for concrete operations. The observation-sheets and lists of criteria, discussed in Chapter IV, give the observers an area for focus. Other devices were also employed. Consultants were used to evaluate children's art work and creative writing. Permanent records of the children were sometimes taken into consideration.

Whenever standards or measuring instruments were involved, however, they were considered as a part of the total view of the child. Aesthetic moments can be described only in relation of the conditions under which they occur. As the researcher becomes more sensitive to the dynamics involved in individual cases, he may come closer to identifying particular syndromes. These are meaningful, not only in interpreting a single individual, but are sometimes relevant to abstracting concepts that apply to aesthetic education generally.

The method used in this study involves a systematic selection of factors to be taken into consideration while observing spontaneous responses of children. Although the individual child is observed as an entity, as in a case-history approach, a list of criteria has been established that focuses attention on specific aspects of behavior. The value-judgments of the observers enter into the selection of behavior appropriate to items in the established criteria. The list, therefore, is only a tool to enhance the evaluation procedure.

Many factors come into play and relate to the nature of the behavior of the individual. The moment at which significant response takes place cannot be anticipated. For this reason, a "post-test" originally planned was eliminated, since it was felt that such a situation would be artificial, and would not record significant responses that might have occurred spontaneously in the course of the sessions.

The curriculum plan devised for this study attempted to expose the child to many stimuli of an aesthetic nature. It is difficult to determine which of these elements were to become a significant part of his environment, and at what moment they might be integrated into a meaningful experience for him. The investigator thus provided a multitude of stimuli, and waited for the expressive moment to occur. A pregnant atmosphere was created by making the child aware of the components of art-form available for his use. But it is by the placement and inter-relationships of these components, by their use in expressing inner feelings, that an aesthetic experience takes place. The observers, tape-recordings and filming were employed to catch that moment when it occurred.

The Method of Reporting

A discussion of the various components of art-form dealt with in this study is to be found in the chapters that immediately follow. Each will be presented through description of the sessions relating to that component, and reporting of the responses of children that were relevant to that component.

No attempt will be made to analyze the data in terms of the degree of response to the specific component being considered. The investigator does not believe that response to any one element as it was presented in this study can be isolated and effectively measured. And, as stated previously, the response to any one element, taken by itself, is of little significance. Thus, all data will be considered as part of the total behavior of the child.

The records of each child will then be studied separately, and viewed with reference to his development of aesthetic awareness. Since aesthetic factors become meaningless when isolated from the total responses of the individual, this case-study technique integrating various kinds of data, and focusing on the nature of the whole person appears to be a sound approach to the problem of reporting. Elements of the data may be compared and contrasted through the use of tables and graphs, but each integrated case-study is unique, and cannot be measured in relation to another case study. Accepting this limitation, it is deemed important to evaluate the significance of a particular experience in terms of the "life-style" of each child.

To determine the growth in awareness of the class to a particular component, an over-view of all of the individual records will be considered. A guiding strategy will be to seek developmental patterns which are indicative of the process by which aesthetic concepts evolve at this age level.

CHAPTER VI

RHYTHM

In this chapter, sessions in which the main focus was upon rhythmic awareness will be described, and the responses of the children will be reported. The first six sessions (R1, R2, R3, R4, R5, R6) and the ninths and tenth sessions (R9, R10) were concerned with rhythm in its auditory, kinesthetic and visual aspects. Rhythm experiences were part of all of the thirty-one sessions, however, and experiences with other components, such as pattern and dominance, were part of these first sessions on rhythm, as well. Where relevant, they will be reported in the appropriate chapters.

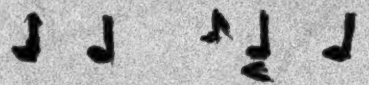
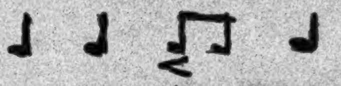
It is natural that the first experiences in these sessions should stress rhythmic activity. Emphasis has been placed, throughout the discussion of the study, upon "beginning where the child is." No concepts can be made meaningful unless they are put in terms that related to interests and present abilities of children.

Interest in rhythm begins in infancy. The baby rocks back and forth in his crib, and accompanies himself with vocalized rhythmic sounds. He responds to music, or to the rhythmic noise of the washing machine, with movements of his whole body. The rope-jumping and circle games of early childhood have strong rhythmic quality. It is from these natural roots that the program to develop aesthetic concepts began.

Recognizing Rhythmic Patterns

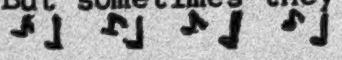
Every child is interested in his own identity, and hence in his own name. In the initial interview with each child prior to the class sessions, the investigator had played the rhythm of the child's name on her drum, and he had been asked to walk in time to it.

The first session began with walking in a circle in time to the drum, and then the investigator asked the children to raise their hands if they recognized their name when she played it on her drum.

> I: Some of you have beautiful names. I'll play them, and you raise your hand when I play your name. Everybody walk in time. Ready?
>
> 
>
> (Investigator plays above rhythm on her drum. Children move to it, walking in a circle, but no one raises hand.)
>
> I: Who is Steven? Steven what?
>
> Steven: Steven Meoli.
>
> I: Now listen. Say it. (Child says name in time with drum.) Now do you hear the drum saying your name? Listen, we'll try another one. Walk in the circle again.
>
> 
>
> Good, Susan, Good, say it. Susan Kaliber. (Children walk in time. Some saying, "Da, da---da-da da" in time with drum.)

Some children were able to identify their names at first hearing. Others, anxious to be called upon, raised their hand eagerly, only to have it pointed out that there was an extra beat on the drum which did not match their name, or that, the strong beat was in a different place in their name.

Time was taken in this session to discuss when a rhythm was even ("each beat takes the same amount of time") and when it was uneven. Children were asked then to identify even and uneven beats, and the movements they suggested.

> I: When you walk, and when you run, all the beats take the same amount of time, don't they? (Plays walking time and running time on the drum.) But sometimes they are different. They are uneven (Plays uneven  on drum.) What does that make you want to do?
>
> Child: Skip.

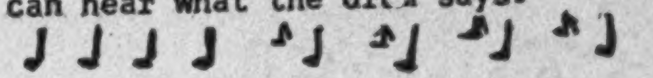
I: Yes, skip. Let's try it. (Plays drum.) There are some other movements that sound uneven. What else?

Child: Galloping.

I: Yes, galloping (Plays drum.)

Children: Gidyap! (Sounds of enjoyment.)

I: Now see if you can change from even to uneven. Do what the drum tells you to do. I won't say a word, and you be quiet so that you can hear what the drum says:



(repeating)

Can you tell what the drum was saying? Yes, galloping and what else?

Child: Walking!

I: Can you tell how many beats? I was doing it over and over again. How many walks and how many gallops?

Nancy: Four walks and eight gallops.

I: Yes, if you count two for each gallop. Really a gallop is made up of two steps---a short and a long, but we'll call it one gallop. Try it. Four walks and four gallops.....(Plays drum.)

In the first session, the children thus learned to identify walking, running and galloping rhythms and to move around the room in time to them, given the signal on the drum. They also learned to listen carefully to identify various rhythms, as in their names, and to be able to count the number of beats and to recognize the place of the accent. These kinds of activities were repeated periodically throughout the sessions.

What is Rhythm?

Following this exploration of rhythmic patterns in movement, the investigator led a discussion with the children about the nature of rhythm. A book about rhythm[1] was shown to the children, and parts of it were read.

---

[1] Langston Hughes, The First Book of Rhythms, New York, Franklin Watts, 1954.

I: Can you tell me what a rhythm is, now that we have played some of them, and have made up some of them? Nancy? What is rhythm?

Nancy: Well---sometimes in square-dancing, you clap. It is like ----relaxing. It makes you feel happy.

I: Yes, rhythms very often make you feel happy. Yes?

Child: Music?

I: Yes, there is lots of rhythm in music. But there is rhythm in other things, too. Manuel?

Manuel: It's almost the same in music, when you go upstairs. (Music period is conducted on the second floor.)

I: Yes, when you go upstairs to have music. But there is rhythm in other things, not in music. Can you see rhythm?

(Some children answer "yes," others say "no." Class is divided half and half in show of hands.)

I'm going to tell you what one man thinks. I brought this book with me, and it's about rhythm. The man who wrote it is Langston Hughes. He knows a lot about rhythm because he writes poems. Do poems have rhythm?

Children: Yes.

I: (Reading book and showing illustrations.) He says that: "Rhythm begins with the beat of your heart." Can you feel the rhythm of your heart?

Gary: I think that is how they began to drum.

Some sections of the book were read to the class, and then the children were allowed to try playing their heart-heat on the teacher's drum. An observer-recorder reported that feeling of heart beats was going on during the reading of the book. Two boys at the back of the group were feeling each other's heart-beats.

The first session concluded with every child playing an instrument in a rhythm orchestra. Rhythms that had been explored in movement earlier in the lesson were now played on drums, blocks, cymbals, and other instruments. Some rhythms were orchestrated by the teacher, so that certain instruments came in only on the strong beats. It was stressed that while all instruments do not play the same thing in the orchestra, they play things that go together, and they all keep the same time by watching the conductor.

Rhythm in Daily Activity

In the pre-session interview, children had been asked to do something in pantomime that they, or their mothers or fathers, do every day. The investigator reminded them of this in one of the sessions that followed:

> I: There's a rhythm in things that you do---There's a rhythm in men working...
>
> Child: There is?
>
> David: When men work they do like this (noise with mouth).
>
> I: Do you want to do it for us? Show us, David.
>
> (David repeats noise, moving as if with a power drill.)
>
> I: You know, when Manuel was speaking to me in the office last week, he showed me how his father does typing, and the typing had a rhythm. Do you want to show us, Manuel?
>
> (Manuel does movements of typing, with accompanying noises made with his mouth.)
>
> I: And when he did it, it had a rhythm. Although I didn't ask him to do something with a rhythm, that is the way he did it. Many things have a rhythm. How about a ball player?
>
> Child: Ooo I know---(does movements of pitching a ball.)
>
> I: Even if you don't hear a sound, you can see the rhythm.

In the second session, kinesthetic awareness of rhythm was stressed. The investigator sought for verbalization about how the children felt the rhythm and whether they could identify it. A child was asked to skip as the class watched. She was to skip very quietly, making no noise on the floor, and with no drum or music accompanying her.

> I: Do you know what this rhythm is?

Children: I know! I know! It's da-dum da-dum .(Some clap a skip rhythm.)

I: What makes you know?

Gary: It's her bones.

I: Her bones tell you the rhythm? Sort of--yes. The thing is that you don't have to hear it, do you?

Another child was asked to skip with his eyes closed. He was then asked if he knew what the rhythm was, and how he knew.

I: Do you have a rhythm? (Robert nods yes.) How do you know? You don't see it! You don't hear it! How do you know?

Gary: You can feel it.

I: Where?

Robert: Everywhere--all over...

I: Everywhere---you feel it in your muscles, don't you? You feel a rhythm that you can't see and you can't hear.

David: I can't close my hand because there's a rhythm in there!

I: Everybody close your eyes---and make your shoulders bounce--- Is there a rhythm? Can you see it? Where is it?

Children: Feel it---in your muscles...

Duane: I could hear a rhythm in here (pointing to self).

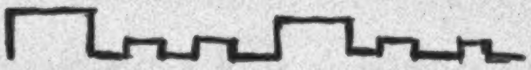
It seems that children find it hard to believe that something exists that they can't see or hear. Children are not consciously aware of kinesthetic sensation. Duane imagines he hears the rhythm of his shoulders bouncing, and David has an imaginary "rhythm," like a gremlin, caught in his hand!

Children worked with partners, one playing a rhythm instrument to accompany the other's movement. The child who had the instrument was to find the rhythm of what his partner was doing, and then play in time with him. Each couple then showed what they had done to the rest of the class. The class discussed whether they were in time with each other. Although they had found it difficult to say how they knew what the rhythm was when it was not heard, they had little difficult in finding it in the movements of their partners, and transferring it to the rhythm instrument.

Visual Rhythm

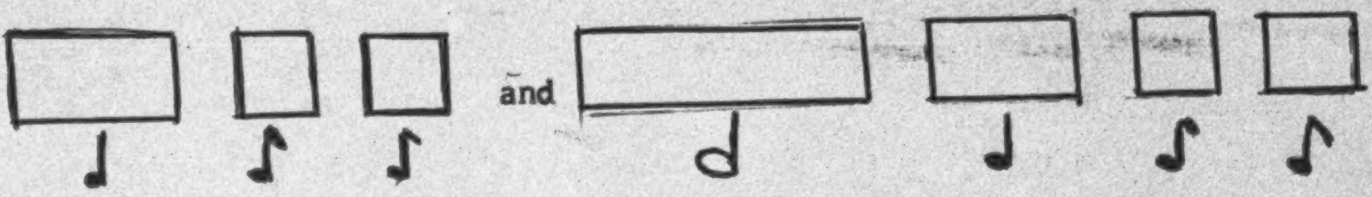
The children were first exposed to the visual representation of rhythm in the illustrations of the book on rhythm read in the first session.

> I: Here are some pictures. Now do you think the picture itself has a rhythm, when you don't hear it?
>
> Child: It's possible.
>
> I: Here are some line designs that have rhythm:

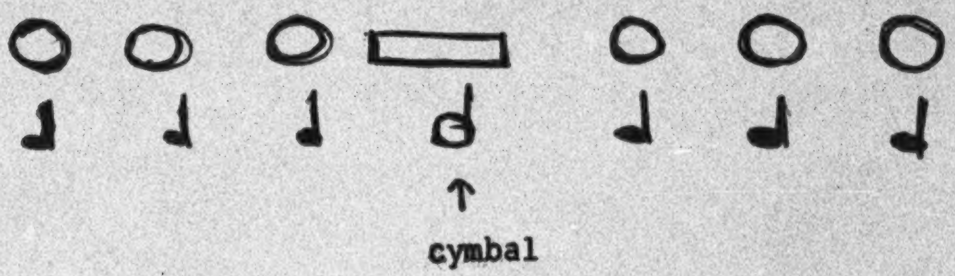


> Manuel: We did that other one last time. (Manuel is reminded of line drawings shown in the initial interview, when the investigator asked each child to show or tell how the line made him feel.)
>
> I: Yes, that had a rhythm. When you look at this one, do you see a rhythm?
>
> Child: Yes, it's like climbing up hills.
>
> I: A big one, a little one, a little one, a big one (Pointing to illustration in book.)

The book was introduced again in the third session, and this time the children were asked to play the designs they saw on rhythm instruments. The investigator led on her drum, and most of the children picked up the rhythm correctly. They were then asked if they could see a rhythm any place in the room. When there was no response, the teacher arranged kindergarten blocks on the floor in various patterns, and the children played the pattern on their instruments:



They found a pattern in the knobs on a toy stove and played that:

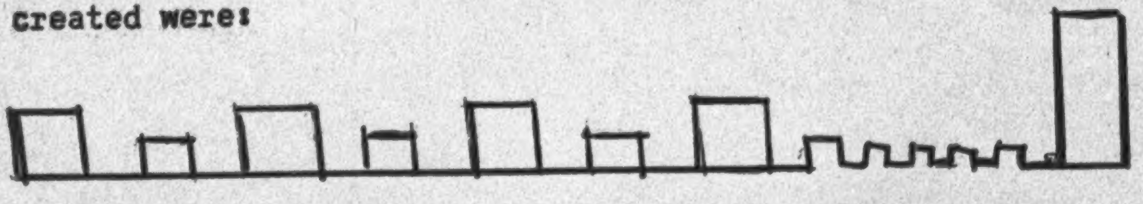


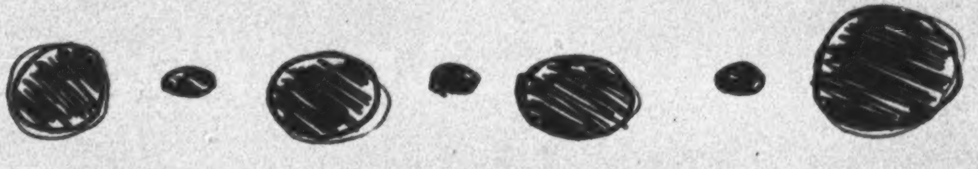
Each child was then given a large piece of newsprint paper, a crayon, and a rhythm instrument. Working on the floor, with enough space for each child to move and to draw, they were asked to play a rhythm on the instrument, and then to draw what they had played. They were told to try the rhythm first in movement if they liked.

This was a very interesting session to watch. Children became very absorbed in transferring rhythms from the sounds on the instrument to the visual representation. Some of the observer-recorders' comments were:

> Vincent (2)[2] is counting, checking on instrument, re-doing crayon design.
>
> Sheree's (13) design is large, clear, definite. She tries it on her instrument, reading the rhythm well.
>
> Rose (10), intensely absorbed, drew a rhythm, played it, drew another, played it. She played it on her fingers, then created another, and tried that. It is unusual for Rose not to depend on someone else's ideas (classroom teacher's observation).

When they had finished, each design was held up, as the child who made it played the rhythm it represented on his instrument. Some of the designs created were:


Vincent (2)


Sheree (13)

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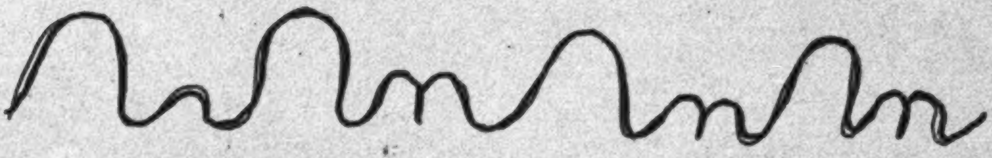
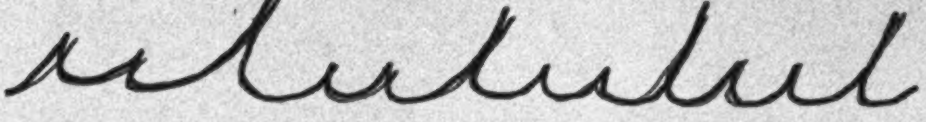
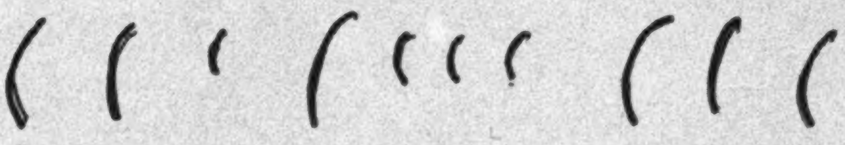
[2] Numbers refer to folder number for each child, See Chapter XI.



Rose (10)



Duane (11)



Gary (4)

The children were shown pictures made by well-known artists[3] and were asked if they could see rhythm in them. The one which evoked the strongest response from them was Van Gogh's "Starry Night."[4] They were asked to move to the way it made them feel. Many did swirling movements, accompanying themselves with whistling or humming sounds. Some responded more verbally:

David: I could see a rhythm in the sky.

I: That's right, There is a rhythm in the sky. Show me with your hand how it goes.

David: There's one that comes like this. And there's another one that comes like that---only smaller. (Doing circular movements with his hands, the second circle done more quickly.)

I: And you sort of feel that this one goes faster, don't you? This picture is called "Starry Night," and these things in the sky are very bright stars, The picture shows the way the artist feels about the stars. How do you think he feels?

Child: He likes them.

Child: Excited...

Gary: He's using his imagination.

I: The rhythm helps to tell you how he feels. Let's try moving to it again. I'll see if I can put the rhythm on my gong this time (Plays soft crescendos on Chinese gong, as children do turning swirling movements.)

---

[3] John Canaday, Metropolitan Seminars in Art, Metropolitan Museum of Art, 1958, selected prints enclosed in these books.

[4] See Appendix D for reproduction of paintings.

At the end of this session the children were seated at tables where they made finger-paintings. Very little direction was given by the investigator, and it was hoped that the exposure to rhythm in sound, paintings and movement would result in rhythmic designs in finger-paint. This was true in a few instances, but for the most part, the children became absorbed with exploring the new medium and "worked over" their designs until they were unrecognizable. Those who had clear designs showed them to the class, and the children reacted to them in movement.

> I: Here's Annette's design. Let's see what you would do to it, Annette.
>
> (Annette (7) does a turning around swing movement, similar to one we had done at the beginning of class.)
>
> I: Does that seem to fit the painting? (Finger painting is curving swirls in blue.)[5]
>
> Children: Yes, Yes.
>
> I: Try this one--all of you--This is Susan's (Susan's (5) painting has thin lines done with her fingernails. Some are curved. Other lines make sharp angles.)[6]
>
> Children: Whee! (Many do similar swinging movements. Vindent St. (20) darts quickly through the middle of the group--making sharp movements and sudden turns.)
>
> I: Look at Vincent. He goes faster--in straight lines--then curves ---show us.
>
> (Vincent repeats movements. He is very pleased. Vincent has recently come to this country and speaks no English.)

Although the finger-painting was not a highly productive aesthetic experience for the class as a whole, there were significant responses to those few paintings that were shown to the class.

One of the children wrote a poem at home, and brought it in to show to the classroom teacher and to the investigator. It is not known whether she had help in completing the poem, but subsequent sessions revealed that Nancy (6) had a strong rhythmic sense, and a flair for rhyming. The poem, written in the week that followed this session, seems to have been inspired by the activities done at that time:

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[5] See Appendix D.

[6] See Appendix D.

There is rhythm in the sky
Or as pretty birds go by
Over land and over sea
There is rhythm for you and me.

There is rhythm when you go
Way up high or way down low
There is rhythm here and there
There is rhythm everywhere!

Rhythm in Music

The children had already learned to identify various rhythms when they were played on a drum. Beginning from this familiar activity, the investigator then moved to rhythms heard in music:

> I: You understand drum-talk very well. Now I'm going to play some records, and see if you can tell me what kind of rhythm you hear on the record. You can listen first---do it if you like, do what the music tells you to do---and then when I stop the record, raise your hand and tell me what kind of rhythm the record had. Listen first.
>
> (Plays Dietrich "Skipping" from "Rhythmic Play."[7] Skipping of class is right in time with music.)
>
> All right, raise you hand and tell me----Duane?
>
> Duane: Sort of jumpy.
>
> I: Jumpy, yes. But that's not what you all were doing. What were you doing? Annette?
>
> Annette: Skipping.

Other music was played suggesting walking, and running, and the children moved in time to them. Then selections were played that contained more than one rhythmic pattern:

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[7] Sally Tobin Dietrich, "Rhythmic Play," 1946, distributed by composer, 134 Sherman Avenue, Rockville Centre, New York.

> I: Now this one starts with a skip, but it has something else. It changes. (Plays Dietrich, "Skip and Jump.") What would you do with this? Rose?
>
> Rose: I'd skip first and then I'd run around.
>
> I: You'd do a run with a skip. Nancy?
>
> Nancy: Where you have a big bang, you would jump.
>
> I: Let's try Nancy's way. That's a good idea. (Plays Dietrich's "Skip and Jump" record.)[8] Jump! That's it.....Here's another one that uses a jump, but it isn't skipping. (Plays Dietrich's "Run and Jump.") Jump! Jump when the music tells you to. All right, what is it, Rose?
>
> Rose: Taking little steps and then jumping.

After some further exploration of rhythmic patterns in movement, the investigator played selections from classical music for the children. Wagner's "Ride of the Valkyries"[9] was quickly identified as having a "galloping" rhythm, although the children were not told the title of the piece. They also felt that the music was "scary----like monster music."

After listening to Fritz Kreisler's "Caprice Viennois," the children were able to identify some parts that sounded like "swinging" or "swaying" and some parts that had a running rhythm. The class was divided into those who wanted to do the swinging, and those who wanted to do the running. The music was played again, and the places where there was change from one to another were pointed out. Some sections, where the violin played alone were done by one child, moving alone. Others came in as the music grew in intensity.[10] The investigator directed entrances by pointing to individuals or groups as the record played. This became a favorite activity for the children, and was repeated at several subsequent sessions.

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[8] Sally Tobin Dietrich, "Rhythmic Play," 1946, distributed by composer, 134 Sherman Avenue, Rockville Centre, New York.

[9] Children's Concert Series #6, Children's Record Guild 9016.

[10] Suggestions for phrasing came from Interpreting Music Through Movement, by Louise Humphreys and Jerrold Ross, New Jersey, Prentice Hall, 1964, p. 108.

The rhythmic patterns and the changes in other selections of classical music were investigated. The record[11] used was one in which pieces were included that had special appeal for this age group. The children quickly recognized the two themes in the Third Movement from MacDonald's Children's Symphony, and identified them as "The Farmer in the Dell," and "Jingle-Bells." They clapped the rhythm for each of these themes, responding to the dynamics of the music when "Jingle-Bells" enters loudly, and clapping more quietly at other parts.

> I: It changes from one melody to another. That is one kind of change. What other kind of change did you hear? There was one time when they played "Jingle-Bells" again, and you stopped clapping, and you stopped bouncing---and you were quieter. What happened to the music then?
>
> Gary: It went down more....like it started to walk.

The children tried different kinds of skips to this music, one child suggesting two walks and a skip to the "Jingle-Bells" theme. The teacher directed entrances for different groups of children, as had been done with "Caprice Viennois."

A slow, heavy rhythm in "Bydlo" from Moussourgsky's "Pictures at an Exhibition" made some of the children think of an elephant walk, as they moved to it. The teacher pointed out that "the music makes you want to do things that are heavy and slow, like an elephant, although it doesn't have to necessarily be about an elephant." She then told the children about the ox-cart envisioned by the composer.

Some music had sudden surprises which the children recognized and

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[11] Gladys Tipton, Adventures in Music for Grade 2, RCA Victor, LE 1001.

and responded to in their movement. The "Jack-in-the-Box" theme from Bartok's Mikrokosmos Suite #2 was not identified by title until the children heard and responded to the music. This was true for the presentation of all the music, in this session, and in others that followed.

Rhythm in Poetry

Some poems for children suggest movement, and their rhythmic pattern correspond to the rhythm of the movement suggested. The investigator began the exploration of rhythm in poetry with poems of this nature.

The children had done swinging movements in previous sessions, and they had enjoyed the free use of arms and body involved in this activity. Moving in time to a drum at first, the children did swinging movements. As they continued moving, the investigator recited Robert Louis Stevenson's "The Swing."[12]

> I: Were any of you on the swings when you were on the playground at lunch-time? Did it feel like this? Duane?
>
> Duane: We were shooting baskets, and we went down like this and then threw it up. (Demonstrates swinging ball up from between legs.)
>
> I: Good. You're right, Duane. Shooting baskets is a swinging movements like this. Let's all try it.
>
> Now let's all go on the swings. You may swing any way you like... down and up...or side to side. (Recites poem without drum.) The poem has the same rhythm. Do I need the drum for you to feel the rhythm? It is like the rhythm of the swing?

The children explored different kinds of swinging movements in time to the poem, and then small groups did various movements, some high, some low, to the three stanzas of the poem.

Leland Jacobs' short poem[13] suggests action, and the rhythm of it helps convey the sense of fun:

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[12] R. L. Stevenson, A Child's Garden of Verses, Charles Scribners, 1905.

[13] Leland Jacobs, Merry-Go-Round, Columbus, Ohio, Charles Merrill, 1960.

Fun here
Fun there
Fun, fun, everywhere
Fun in the air
Fun on the ground
Fun, fun
Fun-go-round!

The children enjoyed moving to this one, going up, down and around as the words suggested, and adjusting the rhythm of their movements to fit the rhythm of the poem.

Nursery rhymes are strongly rhythmic and perhaps that is a reason they have had such a lasting appeal for children. The class recited "Little Miss Muffet" while a boy and a girl acted it out. The change in rhythm at the last line was pointed out as the cue for "Miss Muffet" to run.

"Ride-a-Cock Horse" has a galloping rhythm which the children tried in movement. A favorite was "Old King Cole" which several of the boys developed into a lively pantomime.

The rhythm of animal movements, as represented in poems, was also discussed. The children tried moving like cats, and then the poem, by Mary B. Miller[14] was read:

The black cat yawns,
Opens her jaws,
Stretches out her legs
And shows her claws.

Then she gets up
And stands on four
Long stiff legs
And yawns some more.

She shows her sharp teeth,
She stretches her lip,
Her slice of tongue
Curls up at the tip.

---

[14] Mary B. Miller, "The Cat," in Choral Speaking is Fun, ed. Letitia Raubichek, New York, Noble and Noble, 1955.

Lifting herself
On her delicate toes,
She arches her back
As high as it goes.

She lets herself down
With particular care,
And pads away
With her tail in the air.

Everyone tried moving to the poem as the investigator read it again. It was pointed out that words like "yawns" and "jaws" slow up the rhythm, and suggest the stretching movements of the cat. The children followed the rhythm closely in their movements.

The contrasting rhythm of Rose Fyleman's "Mice"[15] was employed next. As the investigator read the poem, some children scurried about like mice, others listened while seated.

> I: See if you can tell me how the rhythm is different from the poem about the cat.
>
> Nancy: You read it fast---and mice go fast.
>
> I: Yes. It isn't just that I read it fast. The words are short and clipped----See how it is written? (Showing book.) All short lines---and that is how a mouse moves--short quick darting movements---not like the long sounds in the cat poem. See if you can make the quick little head movements that a mouse makes...(Reads poem again.)

In the second session on poetry, the children were asked to bring in a favorite poem, which they would like to try in movement. Many good selections were made. The children worked with partners, one reading the poem, while the other moved to it. Each couple then showed what they had done to the group. Not all of the class were able to read fluently, so the investigator read some of the poems for them.

The children had learned Vachel Lindsay's "The Little Turtle,"[16] and they all recited it as they did it. The investigator pointed out the staccato rhythm created after the word "snapped," and asked the children to pause in their movements at the appropriate time:

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[15] Rose Fyleman, "Mice," in Let's Read Together Poems, ed. Helen Brown and Harry Heltman, New York, Row, Peterson, 1949, p. 72.

[16] Vachel Lindsay, "The Little Turtle," in Let's Read Together Poems, ed. Helen Brown and Harry Heltman, New York, Row, Peterson, 1949, p. 88.

> I: Good. Susan made a good ending. She sprang up---and then she froze that way---as if she were still trying to "catch me!" Try it one more time and see if you can have a good ending.
>
> Child: May we say it?
>
> I: Yes, say it with me. (Reads poem.)
> Freeze---hold it at the end---good!
>
> Child: David pinched my seat!
>
> David: I got one!

It seems as if David had found his own special way to "make a good ending" for the poem!

Another poem which had been suggested by the children was Dorothy Baruch's "Merry-go-Round."[17] The whole class tried this one together:

> I: Make a circle, please. Walk in a circle. I'm going to read the poem about the merry-go-round, and you climb up on a horse---- hold on to the pole----and make the horse go up and down as the merry-go-round goes around. Does it always go fast? It starts out going...
>
> Child: Slow.
>
> I: And then it gets...
>
> Children: Faster.
>
> I: Yes, and at the end how does it go?
>
> Child: Slower.
>
> I: Yes, the middle part goes faster, so you have to go faster. The poem will tell you when to go fast, and when to slow down. Ready? (Reads poem.)

The children responded well to the changing rhythms of the poem, and the "merry-go-round" stopped as the poem finished.

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[17] Dorothy Baruch, "Merry-go-Round," in Let's Read Together Poems, ed. Helen Brown and Harry Heltman, New York, Row, Peterson, 1949, p. 38.

Other aspects of poetry, such as the quality in sounds, were explored in other sessions, and these will be reported in the following chapter.

Although rhythm is hard to define, it is easily experienced, and the children were quick to see the presence of rhythm in different modes of expression. In one of the last sessions held with the class, Gary defined rhythm as "stopping and starting at different places, and doing it the same way over again." This is very close to the adult concept of "repeated pattern of emphasis and pause" or "the regular recurrence of stress, accent, or beat," given by dictionaries.

CHAPTER VII

QUALITY OF SENSORY PERCEPTION

Sensory awareness is the very foundation for all aesthetic experience. There are qualities and feelings inherent in the sense perception itself; in the tones of music, in the colors and textures of art, in the kinesthetic sense of movement.

A great deal of time in these sessions was devoted to developing sensory awareness. Qualities of sounds in words and poems, of tones in musical instruments and music, qualities of textures, and of colors, qualities of lines and shapes, were explored, and the children responded to these sense perceptions through movement.

Sounds in Words and Poems

The children had become aware of the rhythm in poetry, and had responded in movement to the patterns they found in poems that were read. In the next sessions (Q 11 and Q 12) which followed those on rhythm, poems were chosen for their onomatopoetic quality. The poem, "Autumn Leaves"[1] by Eve Merriam was read, and the children acted it out:

Down, down down
Red, yellow, brown
Autumn leaves tumble down
Autumn leaves crumble down
Autumn leaves bumble down
Flaking and shaking
Tumble down leaves

---

[1] Eve Merriam, There's No Rhyme for Silver, Altheneum, 1962.

Skittery
Flittery
Rustle by
Hustle by
Crackle and crunch
In a snappety bunch

Run and catch
Run and snatch
Butterfly leaves
Sailboat leaves
Windstorm leaves
Can you catch them?

Swoop
Scoop
Pile them up
In a stumpy pile and
Jump
Jump
Jump!

The investigator selected different children to come in on different lines of the poem, some "tumbling" and "bumbling" down, some "flaking and shaking," one being a "butterfly" leaf, while others did the "sailboat" and "windstorm" leaves. They moved to the poem again, as the investigator read it. Then they discussed what they had heard and felt:

> I: What else did you have to listen for---besides the rhythm? What else did the poem tell you? Listen to the words--"crackle and crunch"----"sailboat leaves"----what did they tell you? Nancy?
>
> Nancy: They sounded like they are crunching...
>
> I: Yes, the sounds of the words tell you something, don't they? What did you want to say, Vincent?
>
> Vincent: Well, like you are eating something, and like---it makes a----crunches...
>
> I: The word "crunch" reminds you of something, yes. When you walk in dry autumn leaves, you hear that same sound, "crunch-crunch"...
>
> Child: Captain Crunch...

The association with cereal commercials on television seems to have been stronger than any associations with the sounds of dry autumn leaves! The poem was repeated at a later time in the year, however, and the children had had many experiences with leaves falling that they associated with the poem.

Another poem that the children enjoyed moving to was "The Squirrel."[2] It was pointed out that words like "whisky, frisky, hippity hop" which begin the poem, have little meaning aside from the sounds that they make, but that the sounds themselves create an image of how the squirrel acts. The children thought of other words with sounds that suggested their meaning. The investigator helped, and made a chart with the following words printed in large letters:

prancing
wiggle
scurried
sticky
chatter
splash
bubble
buzz
bumpy

The words were read to the children, but there was no discussion of their meaning. Then they played a "charade" game. A child was to act out a word, and choose someone to guess what it was. The child chosen was to point to the word on the chart, and then to act out another one.

> Rose (10)[3] did "sticky," acting as if molasses was all over her hands and arms. Gary guessed it.
>
> Gary (4) did a diving motion----making the sounds, "psh psh." Everyone knew it was "splash."
>
> Steven (1) did a movement with his mouth and head. Susan guessed "chatter."

The whole class did "chatter" trying to carry the movement to other parts of the body. They said the word as they did it. They tried other words this way. "Bubble" was one to which the children responded well, making bubbling noises as they bounced about.

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[2] Author Unknown, "The Squirrel" in Let's-Read-Together-Poems, ed. Helen A. Brown and Harry J. Helzman, New York, Row, Peterson, 1949, p. 85.

[3] Numbers in parenthesis refer to the child's folder. A report for each child, presented with his number, is given in Chapter XI.

In another session the children were told to start with a movement, and then make sounds that seem to go with it. Having been prepared by the investigator, they were quite orderly and each concentrated on his own sounds as he moved about the room. Many moved in rhythmic patterns, the sound coming on the strong part of the movement. The following descriptions are taken from the observer-recorders' reports:

> Rosann (21) is swaying back and forth, arms out, hands released, whistling in time with her movement. Now to some graceful sideward jumps, arms arched upward, still whistling. Volume of whistle increases with movement.
>
> Susan K. (5) did a whistling sound, along with swinging, circular movements. The whistle got louder as the movement got bigger.
>
> David (9) announced that he was a cat. He made a variety of gutteral noises--not the usual meows. His movement went well with the sounds.
>
> Vincent (2) did a crouching spring forward--an ape-like sound coming from between closed teeth with every spring.

The investigator pointed out that animals very often make noises as they move. "A lion roars when he leaps...and a bird very often chirps as he goes along the ground." The children had been doing this kind of self-accompaniment spontaneously.

The class explored familiar phonic sounds, beginning with the sounds of the letters, and seeing what movement and ideas were suggested by them. "Sh" suggested movements of cutting with a scythe to George (15), but reminded Rosann (21) of ocean waves. The sound of "mm" made some children think of eating food. Others moved to it as trucks, cars and tractors.

They were then given paper and pencils, and were asked to write down some sounds, and the ideas suggested by them. Later they tried moving to what they had written, as the investigator read it. Some of the written expressions are given below (description of movement is in parenthesis. Not every child had a chance to show his idea.):

RoseMarie (11):

Cup-a-rup (run and swing)
Goop (leap)
Cup-a-rup
Goop
Cup-a-rup
Good

Susan K. (5) had two:

Bumble bee zzzzzzzzz
Bumble bee zzzzzzzz
Where do you hide?
Bumble bee zzzzzzz
Bumble bee zzzzzzz
In a bee hive!

The waves go
Swish--swish--swish
Bump-a-swish-swish-swish
Bump-a-swish-swish-swish
And they go
Wish-wish-wish.

Manuel (18) wrote:

Ding-a-ling-a-ling-a-ling
er-er-er-er-er
ek-ek-ek-eeeek
tick-squeeek
shhhhhhhhhhhhhhhhh---
Zoom!
The fire's out!
Only 400 people dead!
And 9000 was alive!
Only 80 people was hurt
Let's get them
To a hospital!
Zoom! Zoom! Zoom![4]

(Action of a fireman
putting out a fire
was full of excitement).

Tone

The children were familiar with the various rhythm instruments used to make up the percussion orchestra. They had played them, with different instruments coming in on different parts of the rhythmic pattern. They had learned to do a waltz, and had orchestrated the accompaniment with cymbals coming in on the heavy beat, and blocks and maracas on the light beats.

---

[4] Examples of the original writing of the children may be found in Appendix E.

In the next session (Q 13), stress was placed upon the quality of sounds made by the rhythm instruments:

> I: I want to talk to you a few minutes about the different sounds the instruments make. Do they all sound alike?
>
> Children: No...
>
> I: Listen to this one (plays triangle)-----and now listen to this one (plays maracas)...
>
> Vincent: No, that's not the same.
>
> I: Listen again. The triangle dies away, like my gong. What does this make you think of?
>
> Duanne: A bell.
>
> Vincent: Time for lunch.
>
> I: What kind of feeling does it have? Try moving your arm to it. (Plays triangle again.) Yes, good. Some of you have a very nice feeling for it. Do you know what makes the sound? If I put my hand on it, it stops, see?
>
> Child: It's when you hit it...
>
> Susan K.: Vibration...
>
> I: Yes, when I hit it, it sends out little waves in the air, and when I put my hand on it, it stops the vibration. What about the maracas? What makes the sound?
>
> Child: Little pebbles inside...
>
> I: That's right. Does the sound last as long as the triangle?
>
> Steven: The rattle stops fast---but the triangle dies away.

Instruments were distributed, the special quality of each one being discussed before it was given to a child. Rhythmic patterns were played and orchestrated with different instruments playing different parts.

The children then worked with partners, one instrument to a couple. They were to take turns accompanying each other's movement, as they had done previously. Some preferred to move while playing their own instrument. This time the emphasis was upon interpreting the quality of the instrument chosen. Some of the observer-recorders' descriptions are:

> Eddie (19), moving to maracas played by Manuel, runs to beat, shaking slightly to rachet-y sound. A rare experience for Eddie to feel this freedom. (Classroom teacher's observation).
>
> Rosann (21) works with cymbals, tapping them together lightly to accompany tip-toe steps, and then crashing them together for a jump-turn.
>
> Nancy (6) uses a tambourine, shaking it as she turns, hitting it with her hand as she jumps.

Just as rhythm instruments have different tones and qualities, so do the melodic instruments of a full orchestra. Several orchestral selections[5] were played on the phonograph, as the children listened. Prior to this, imaginations had been stimulated by a game in which the children played follow-the-leader with an imaginary "Bangalory Man."[6] Now, as they listened quietly, they were asked to let the music suggest things to them, to think about the feeling it had, to imagine what might be happening in such music.

Three selections of music were played, each having a distinctive tonal quality and contrasting sharply with others selected. They were:

1. "Fountain Dance," from Wand of Youth #2, by Elgar.
2. "Bydlo," from Pictures at an Exhibition, by Moussorgsky.
3. "Departure," from Winter Holiday, by Prokofieff.

The children were not told the titles of the music, nor was there any discussion prior to hearing it. There was a good deal of verbal response following the listening period, and the children seemed to have been sensitive to the feeling quality of each piece. After "Fountain Dance," this discussion ensued:

I: All right, who would like to tell me about it?

---

[5] All of the selections can be found on Adventures in Music, selected by Gladys Tipton, RCA Victor LE1001, Grade 2.

[6] Josef Marais and Miranda, "The Bangalory Man," Decca Record 88031-2.

Annette (7): Two fairies were baking a cake...

Rosann (21): Ballerinas dancing...

Susan K. (5): I saw a boy trying to catch a butterfly...

Lynn (22): At the beginning I saw ballerinas, and at the end it sounded like a wedding.

Manuel (18): I saw a leprechaun dancing. It was nice.

Gary (4): Well, there was a ballerina dancing--and when there was a big, loud noise, she fell--she did a split--and she had like a broken leg--and they had to take her to the hospital.

Steven (1): I got one. There was a butterfly coming to another butterfly's house, and inviting him to dance.

Rita (12): I saw a person dancing on a rope--and the person almost fell.

Susan L. (14): First I saw ballerinas--then in the second part I saw leprechauns dancing.

Eddie (19): Two boys were trying to catch a leprechaun--and at the end they were sad--when they were going home.

RoseMarie (11): Well, in the soft part I saw a butterfly flying...

After "Bydlo," this discussion took place:

(The children had heard this before, and had associated it with an elephant walk (see Chapter VI), and so many responded "Elephants.")

Manuel (18): A giant crying.

David (9): An ox crying.

Steven (1): It sounds like an old butterfly--going slow.

Vincent (2): Somebody was sort of sad---They were dragging something into the water.

After "Departure," this discussion was recorded:

(Many children sensed that this was about "Trains.")

Duane (17): Mine was a car that was going real fast and it was going to win.

Rita (12): I was going someplace, and the train had already started and I had to run to get it.

Rosann (21): I was riding through the countryside on a horse. I was on horse-back.

> Kenneth (3): I got the idea of soldiers on horse-back--and then they attacked them.
>
> Vincent St. (20): I was thinking of a castle with a gun--and some guns on a ship.
>
> Manuel (18): It sounds like it was the beginning of a big thing--and a man was standing and blowing a bugle--and then a train is coming.
>
> Gary (4): It sounds to me like there are these two boys--and a leprechaun--and they are trying to catch it--and they all fall down. They all trip on a rock.

There seemed to be great variety in the images the children saw, but the quality of their subjects were similar, and very much in keeping with the musical quality. Leprechauns were a popular theme, since they had been discussed in connection with St. Patrick's Day. The leprechauns envisioned after hearing "Fountain Dance" were dancing, but the ones Gary saw after hearing "Departure" were involved in a chase. Steven saw butterflies during the first selection, and the image stayed with him during the "Bydlo" music, when the butterfly became "old--and going slow."

The music was played again in the week that followed this session, and the children were asked to write stories about their impressions. Most of them built upon the ideas expressed above. At the next meeting with the investigator, they acted out some of these stories, some working with partners or in small groups. Some excerpts from the observer-recorders' comments were:

> To "Fountain Dance": Steven, Annette and Susan K. do Steven's story about the butterflies. All move gracefully, weaving in and out. Susan goes high and low. She relates to Steven. Later Steven exits--comes back with running steps. They all hold positions at the end--arms up. (Steven explained that first he was a butterly, then he was a boy who tried to catch them but couldn't.)
>
> To "Bydlo": Manuel does a slow, heavy walk, hands over eyes. Duane plays a bass drum in slow marching time with the music. They repeat with no variation of movement throughout music--but with decided quality. Manuel called this a "sad parade," in which a giant was crying.

> The classroom teacher commented, "Manuel's 'sad parade' may stem from his recent experience--the death of a grandfather whom he dearly loved. The whole class was affected, also by Churchill's funeral which brought back recollections of Kennedy's funeral. There is unusual preoccupation with this in some of these children."

> To "Departure": Lorraine is a train, making her arms go around as wheels. Rita packs a bag, and then runs after Lorraine with frenzied excitement. When Rita "caught" the train, she paced her movements in exact time with Lorraine's.

Children's response to music is natural and real, and often involves them deeply. During the playing of the records, many were observed to be keeping time, swaying their bodies, often with eyes closed. The movement interpretations only externalized what many children instinctively feel in the quality of music that they hear.

Texture

The sense of touch, as the kinesthetic sense, is an area of keen sensitivity for young children (see Chapter III). As they grow older, children learn to rely more upon seeing and hearing. But qualities perceived through touch are related to later visual and auditory impressions. They help to create the feeling of texture when it is experienced visually. Stress was placed upon intensifying sensations of touch and relating them to other sense impressions in two sessions (Q 17, Q 18).

The investigator brought an assortment of materials for the children to touch. These included a piece of satin, sandpaper, cotton, steel wool, a feather, a sponge and a hair-curler with protruding prongs. After the children had seen and touched them, the investigator gave one to each child when his eyes were closed.

> I: I will put something into your hands for you to touch---and you are to show us the way it makes you feel.
>
> Nancy: Do we have to know what it is?
>
> I: No, you don't have to know. The important thing is to get the

> feel of it. I think if you close your eyes you'll concentrate more on the feeling it gives you. Ready? (Taking some things and placing them in some of the children's hands.) Push your sleeves up, so that I can rub it against you----Don't show it to anybody. Feel it and see if you can move the way it makes you feel. The rest of us will guess when you have finished. RoseMarie?
>
> RoseMarie: Well, it feel sort of...(She does wiggling movements.)
>
> Gary: I was thinking--like--it seemed it was so itchy--I thought it would be sandpaper.

Other children demonstrated the smooth feeling of satin, the bounciness of the sponge, and so forth. In most instances the class was able to guess what material the child had felt.

After each material had been explored, the investigator suggested that some of the rhythm instruments be used to accompany the movement interpretations of texture. Thus, as another group of children had their turns, they were allowed to select an instrument they would like the investigator to use to accompany their movement. The observer-recorders reported:

> Annette (7) chose the gong to accompany her movement, which related to a small, black feather. She interpreted both the feeling it gave her when she touched it, and the way it moved when it dropped to the floor.
>
> Rosann (21) did the feather, too, but she preferred to be accompanied by a triangle.
>
> George (15) did "sandpaper" and he asked that rhythm sticks be rubbed together making a scratchety-sound.

The children seemed naturally to be able to relate appropriate sounds to the quality of textures that they felt.

The investigator played some familiar music for the children. They were asked if the music suggested any of the qualities of texture they had experienced previously. "The Fountain Dance"[6] was described as "smooth" by the class, but one child felt that "It's smooth, but it would go up and down--like it had bumps on it." "Ride of the Valkyries" evoked the following responses:

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[6] Gladys Tipton, Adventures in Music for Grade 2, RCA Victor LE1001.

Manuel (18): Well, at the beginning when it goes---umm, like that? It is sort of like a monster---and in back of him someone is tiptoeing.

I: Those are quite different things, aren't they? And the music has sharp contrasts. How would it feel if you could touch it? What do you think?

Child: It felt rough.

Nancy (6): I thought it would be sharp.

Steven (1): It felt like--you know---sandpaper.

Rosann (21): It felt like bees stinging you.

The children were shown paintings and pencil designs that had been made to convey different textures. Some were wall-papers, some had been made by rubbing a pencil over metal grills, and so forth.[7] It was pointed out that texture could be sensed even without touching the surface.

The children were asked to bring in things from home that "have different feelings when you touch them." They were to collect scraps and materials to use at the next session to make collage designs. Many interesting things were brought, and the children discussed the texture of each. The materials were put together on the table, and children were told to select some to make a collage design. The exploration of the textures selected was stressed, although the designs created did not express a unified textural quality.[8] They worked with great interest and concentration, cutting and pasting materials. When they had finished, they showed what they had done to the rest of the class, and a few were interpreted in movement. Rosann picked Gary's design to interpret:

---

[7] A scrap-book on "Texture" made in a high school art class was used.

[8] Although it is felt that sensitivity to texture was enhanced by this experience, there was no recognizable textural quality in the collage designs created by the children. The investigator did not focus attention upon an approach to organization of the variety of pieces to achieve unity, balance, or contrast, as this was not the purpose of the session.

Rosann: Can I do like---the whole thing?

I: Whatever you want to do--do the whole thing, or parts of it. Or perhaps you want to tell me about it. Do what you like.

Rosann: I think it's kind of nice----because in some places it's kind of bumpy--and in other places it's like smooth---and here it's rough.

I: Yes, he has many different kinds of things on there. Do you want to show me how it makes you feel?

Rosann: (moving low and then high) It goes down low---and then it pops up again.

I: Yes, this is sort of springy (a piece of sponge is on the collage) But this is-----

Child: Wiggly...

I: Wiggly? Maybe because it sort of spreads out here. How did you feel about this when you made it, Gary?

Gary: Well, this sort of gave me the idea (pointing to part of collage). I wasn't thinking of anything when I started--I just made a kind of row--and then put the things next to it that seemed to go there.

I: All right, I'm going to hold up different collages, and I want you to show me how they make you feel. Don't tell me this time---just show me-----How about this one? All right, now try this one -----Very good. You really did much better when you showed me than when you tried to tell me in words.

Color

The children had used colored scarfs in movement improvisations, and had enjoyed this activity very much. Sometimes the scarfs were used to signal entrances on parts of the music, sometimes they were used to explore levels of high and low in movement. In the next session (Q 19) the children were asked to focus their attention on the color of the scarf they were shown. Now the question that was asked was, "How does the color make you feel?" and "What does the color suggest to you?"

Blue:

David (9): One is sky blue.

Child: Could be water...

Gary (4): When you throw the scarf in the air, it looks like the sky is all over.

I: This blue does look like the sky. If you were using this light blue scarf, what kind of movements would you have?

Rosann (21): Smooth.

Black:

Child: Witches.

David (9): If someone was very naughty---and he started shooting all those birds...

Manuel (18): Dracula.

Kenneth (3): It could be a magician.

Child: Lutricia.

I: Oh, one of the Adams[9] people---Yes, you could be someone very mysterious like that.

Child: A bat.

Red:

Nancy (6): It makes me feel happy.

Eddie (19): It makes me think of an apple.

Child: It makes me feel like a queen.

Gary (4): A leaf falling--a red leaf.

Steven (1): Kind of sad--you know--for a fire?

I: Is that a quiet kind of sad--or would there be some excitement about it?

Steven (1): Excitement.

Green:

---

[9] Refers to a television show about monsters.

Child: Leaves.

David (9): Grass.

I: Yes, and how would that feel?

Child: Happy---like springtime.

Coral:

Annette (7): Like summer sky.

The scarfs were given out, generally to a child who reacted strongly to the color when it was shown. The children were given a few minutes to work by themselves with the scarfs, and then they showed what they had done to the class. A record[10] in which the piano conveyed moods of "Angry," "Sad," "Funny," "Mysterious," and "Lively" was used, but the composer's titles were not given to the children. Before beginning their movement improvisations with the colored scarfs, the children were allowed to tell what kind of music they would like. The investigator then made an appropriate selection. In commenting upon the subsequent movement studies, the observer-recorders wrote:

Red:

> Steven (1): Steven is becoming much less-reserved, more involved. I really felt the intensity of his "fire-dance." The "fire" was on him, and he was trying to put it out. He used the red scarf to wrap himself up in it, and then did sharp arms and leg movements as if trying to get out. (His choice of "sad" music was changed to "Angry" when the investigator realized the quality of "sadness" Steven meant.)

White:

> RoseMarie (11) visualizes an environment (maybe snow?) as she dances, communicates an awareness of scarf and whatever it means to her through her facial expressions as well as movement.

Coral:

> Annette (7) is thoroughly enjoying her happy softness--arms on different levels as she swings the coral scarf--up and down movements as music changes in pitch.

---

[10] Frieda Miller, Music for Rhythms and Dance #4, Northport, L.I., 131 Bayview.

Blue:

> Rita (12) turns smoothly, and makes lovely low pivots. Some of her movements are done on the floor. (She envisions playing at the water.)
> Rita has developed a lyrical sensibility, a delicacy of movement.

Black:

> David's (9) magician is explosive, violent, free swinging. He feels movement through his whole body, so much so that he is overactive on slower parts (of the music.)

Yellow:

> Vincent St. (20) has a natural sense of the comic in his movements. He throws his scarf up, imitating its movements as it falls. Very "clown-like" quality.

The children responded intensely to this experience. Whether it was the colors that inspired them, the use of scarfs (which help remove self-consciousness by focusing attention of the child on an outside object), or simply their "readiness" at this point in the series of sessions, is difficult to say. The comments of the observer-recorders indicate the amount of involvement of each child as he interpreted his feelings about the color in movement.

Some of these improvisations were repeated at the next session, with a few of the children working as a group for each color. The investigator wove together some of the ideas the children had presented in their initial improvisations. She told the story of magicians (black scarfs) who could stir up a mysterious brew. This led to their being able to cast a spell on all of the colors, so that they could become alive and move. As each spell was cast, a small group of children with a selected leader interpreted that color. The children enjoyed this activity immensely, and would like to have repeated it at every subsequent session.

Line

In the initial interview, the children had been shown two line drawings, one with curving lines, the other with zig-zag lines, and were asked to tell or show how the lines made them feel. These same line designs and others were shown at this later point in the series of sessions. The children's response was much stronger. This is to be expected, since they now had a good idea of what the investigator was looking for. However, the quality of their movements consistently reflected the quality in line they were shown. They also volunteered suggestions about instruments they preferred for accompaniment.

It was then suggested by the investigator that lines can show ways of moving through space. A discussion of "space" followed:

I: What is space---not outer space---but space as we know it?

David: Well, from here to the other side of the room, that's lots of space.

I: Good. There's lots of space in between. Space is what is all around you, and you can move in space in different ways. How can you go through space?

Gary: It could be high, low or medium.

I: Yes, that's space this way, up and down---What other way?

Child: You could go brrrr- (demonstrating)...

I: You went sideways, didn't he? And you could go---

Nancy: Straight.

I: Straight forward, or even backward in a straight line.

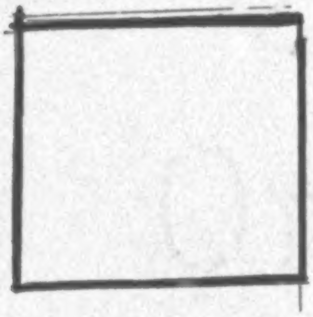
Child: Or a zig-zag line.

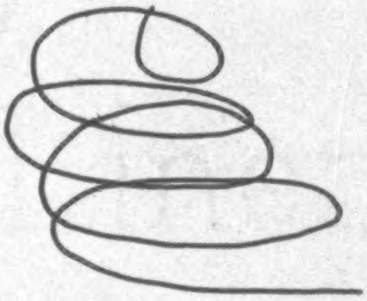
Child: Or round and bumpy.

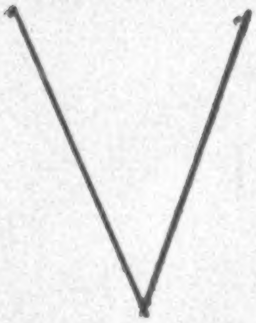
The class explored different ways of moving through space. They discovered that the kind of line followed affected their body-movement, and the feeling they had when they moved. A straight diagonal line across the room made them want to move quickly. A curved line suggested smooth movements to them. They played a game in which one child walked a pattern on the floor that corresponded to a numeral. Others in the class guessed what numeral was represented, and discussed if the way of moving seemed to suit the line itself. Observer-recorders reported:

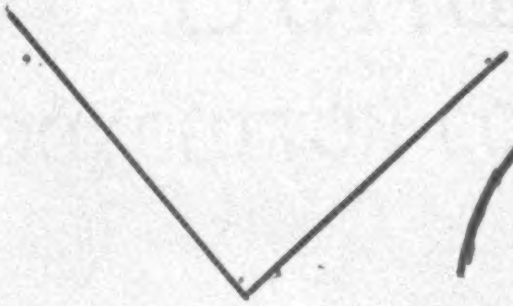
> Susan K. (5) made an 8, using her body to lean in the direction of the curves.
>
> Nancy (6) did a 3, her arms helping to give the curves.
>
> Annette (7) did a 7, moving backwards after a sharp turn.

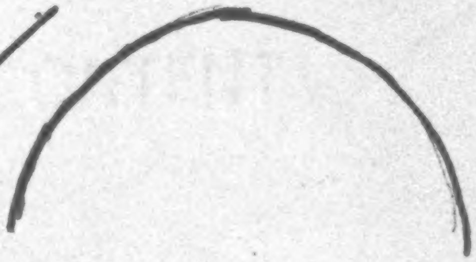
The children then were asked to draw simple line designs that could be used as floor patterns for movement. Some used ideas that had already been tried. Many did designs that were too complex to work out as floor patterns. The investigator decided that she would draw some for the children to try at the next session. The following lines were thus drawn on transparent plastic and were shown to the class:

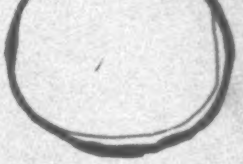












The class tried the rectangle as its first floor pattern, doing prancing in four directions, with sharp turns at each corner. Showing the line drawing to them, the investigator asked:

I: Look at the lines that go this way (pointing to vertical lines), and look at those that go this way (pointing to horizontal lines). Which one would be more exciting?

Child: That one (pointing to vertical line).

I: And which would be quieter?

Child: That one (horizontal).

I: Are we all agreed about that?

Class: Yes.

David: That one over there (vertical) that would go faster.

There seemed to be general agreement about the differences in quality between vertical and horizontal lines. The investigator pointed out, after the discussion, that the way actors and dancers move on the stage, the floor patterns they make, help to tell the audience something about the dance, or about the feelings of the character in a play.

The spiral was explored both as to a floor pattern and as a shape taken by the body. Different spiral movements were done by the children, some beginning with the "inside" and going out, and some beginning "outside" and going in.

The other lines were then shown, and the children were chosen to work in small groups, using one of the designs (the acute angle, the obtuse angle, the semi-circle, or the small circle) as floor pattern. After each group had shown what they had done, the investigator super-imposed one design upon another, making interesting combination patterns. The children then tried working out two patterns at a time. Observer-recorders reported:

> Some boys ran the floor pattern of the acute angle, while one remained stationary at the apex. Some girls, entering one at a time, arranged themselves in the semi-circle. The boys then repeated their floor pattern, moving between the girls.
>
> While three girls moved in a small circle, with slow smooth steps, boys leaped, one at a time, in an obtuse-angled floor pattern outside of their circle.

More than two pattern at a time became too complicated for the children to do, and the limited space made further exploration in movement impossible. The children enjoyed seeing the different designs created by combining the line drawings in different ways, however.

Shape

The discussion about the quality in lines led naturally to discussion and exploration of shapes. The investigator explained the difference between these two categories, using the word, "three-dimensional." The children were quick to recognize the distinction between a flat circle, and a sphere, which is "like the globe over there," as one child pointed out.

The class tried to see if they could make their bodies into different shapes. Kindergarten blocks were used for inspiration. Some children became very absorbed with seeing how many different ways they could make their chosen shape with their bodies. Others, when allowed to use rhythm instruments for accompaniment, got distracted by the rhythm and did little about exploring shape. Some of the observer-recorders comments were:

> Susan L. (14) is discovering that one triangle has two slanted sides, and one has a straight up and down side plus a slanted side. She is comparing, also, two different sizes of right triangles, trying to make her body into a small one, then a larger one.
> (Later) Susan L. has found ways to make other triangles with her body. It's a delight to watch her discover the narrow, the wide, the tall, the short, the varied shapes---She's so pleased with herself!
>
> RoseMarie (11) had a gothic arch shape--placed it on a shelf, tipped her feet outward on their sides, and made her arms and hands into a perfect arch.
>
> Vincent (2) and Eddie (19) are doing rectangular floor patterns. Their bodies show no shape.
>
> Stephen (1) is attempting to reproduce the round arch in rhythm--not with his body.
>
> The boys generally seem more interested in the drums and sounds than in visual shapes.

Another way to explore shape was to play the game of "statues." Many of the children were familiar with this game, in which one child swings the others around, and they have to hold the positions in which they land. The investigator added on to this game, making it an exploration of movement growing out of the "statue" position. Each child had a turn to move from the starting position, letting the movement grow organically, and then to return to the held "statue" again. Most of the children did this quite well, and some very interesting movements resulted.

> David (9) landed in a squat position, did a turning walk remaining in the squat.
>
> Manuel (18) was in a position for push-ups. He did several and returned to original position.
>
> RoseMarie (11) rising from a sitting position, stretches and spirals down to original position.
>
> Susan K. (5) rises on one knee, lifts arms, and then returns.

The observer-recorders drew stick figures to illustrate the positions of each "statue." Many of them were unique, and the resultant movements were ones that the children might never have thought of otherwise. The "flung" position, resulting from being spun, gave rise to some inventive movements.

Following these explorations of shape, the children were shown pictures of sculpture on an opaque projector. One book[11] used contained plates that were mainly of abstract forms. Verbal responses were imaginative, and there was keen interest in the plates shown. Children were asked to select one piece of sculpture they might like to interpret in movement after the viewing. Another book[12] in which famous figures by Rodin, Degas, and others were represented, was also shown. Since it is not possible to report all of the various associations made to each plate shown, only a few will be reported here, with their subsequent movement studies described. After showing Arp's "Venus of Meudon,"[13] this discussion took place:

---

[11] Arp, The Museum of Modern Art, New York, Doubleday, 1958.

[12] Jean Selz, Modern Sculpture, Origins and Evolution, New York, George Braziller, 1963.

3

RoseMarie (11): That looks the way Carvel comes out.

Sheree (13): It looks like a dried-up cactus plant.

Kenneth (3): A sail...

Child: A candle...

Gary (4): Like a banana when you squash it out of the skin. There's alot at the bottom and there's a little on the top, and you're trying to push the pressure up.

I: Yes, as if a pressure is forcing it up, like when you squeeze a banana. How do you think it would make you feel, if you were to put yourself in that shape. Rosann?

Rosann (21): Squiggly.

David (9): Like a seal.

I: Smooth, curvy lines--like a seal. Susan L. would like to try it later. All right.

(Susan L. (14) later did a movement: She pushes up from a squat position, reaches high, turns, and then returns.)[14]

After showing Arp's "Ptolemy,"[15] the children commented:

Sheree (13): Like a pretzel...

Annette (7): There's a snake's head over there.

Vincent (2): Like an eight...

Gary (4): Sideways, it looks like a mask.

I: Think about it---if you could touch it, and feel those curves, how would it make you feel? RoseMarie is doing it---Vincent seems to have a good feeling for it. We'll let him try it later.

---

[13] See Appendix F for reproduction of these plates.

[14] All movement described in parenthesis is taken from observer-recorders' report.

[15] See Appendix F for reproduction of these plates.

(Vincent (2) later did these movements: He draws eights in the air in various directions and levels. He does not take the shape with his body.)

After showing Rodin's "Woman in Marble,"[16] this discussion was recorded:

Child: Is that a woman?

I: Yes, and perhaps when we go into the other room you can show me how she is sitting. Do you know what is so interesting to me about this piece of sculpture? It is made out of stone, and the original shape of the stone is still there. It is just as if Rodin, who is the artist who made it, took the stone, and just let the woman come right out of the stone. It's as if she were hidden there, and his tools just found her.

Child: It looks like rough rock at the bottom.

Child: The top is smooth like skin.

RoseMarie (11): When I get into the bathtub and wash my sister's back, it looks like that.

I: RoseMarie made a good observation. If you look at her back, you can feel the muscles and bones underneath the skin. Perhaps you'd like to try this one later, RoseMarie?

(In RoseMarie's (11) movement study: She captures the smoothness and softness in a simple, natural stretching gesture. Very nice quality).

After showing Rodin's "The Cathedral,"[17] this discussion followed:

I: Look. Very beautiful hands. If you were to hold your hands in this position, can you feel the way the artist felt about them? (Many try it.)

Annette (7): Swaying and soft...

(Annette (7) did this in movement later: Beginning with the hand position, she opens and closes slowly, then carries movement to the rest of her body, keeping feeling of repose.)

The children were given clay to work with, and directed to "see what kinds of shapes it makes. Play with the clay until you see something interesting, and then work to make that shape more clear. It doesn't have to look like something in particular, but it can if it seems to go that way."

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[16] See Appendix F for reproductions of these plates.

[17] *Ibid.*

The children worked with absorption, and little conversation. Some finished sooner than others, some started over again. With the help of the art consultant for this study, some of the clay sculpture was selected to be photographed, and these appear in Appendix G.

The classroom teacher, who, as always, has acted as one of the observer-recorders for this session, was interested in the use of language demonstrated by the children in this session. She decided to follow up with a vocabulary lesson later in the week. Children were asked to think of words that describe shape, while the classroom teacher wrote their suggestions on the chalk board. Then she asked for words describing mood. Both lists were quite extensive:

Shapes
square
round-sphere
bumpy
triangle
flat circle
pointed
rectangular
deep
hollow
straight
crooked
slanted
smooth
rough
zig-zag
wrinkly

Moods
happy
sad
mad
glad
terrible
sleepy
funny
angry
disgusted
thoughtful
stern
crazy
stupid
quiet
noisy
good
loud
soft
nervous
scared
hungry
discontented
uncomfortable
awful
phony
ashamed
crying
relaxed
peaceful
lazy
contrary

Some discussion followed as to qualities of shape and moods they might evoke.

That there were concomitant learnings taking place in relation to this study has been evident. Some of the by-products and side-effects will be further discussed in the final chapter.

This chapter has dealt with the quality inherent in sensory perception, and methods were described for the exploration of sounds of language, tones of music, texture, color, line and shape. This exploration went on for a large part of the term in which the investigator worked with the class. The eleventh through the twenty-fourth sessions were described, in part, in this chapter.

Other components of art-form were dealt with in many of these sessions, and these will be discussed in the chapters which follow.

CHAPTER VIII

DOMINANCE

An important aspect of all art expression concerns the heightening effect produced when one part is emphasized. Awareness of the need for "dominance" was stressed at various points throughout the sessions with the children. Often when a child did a movement improvisation, he was told that it could be improved if he "made one part bigger" or if he "let the movement grow." In playing rhythm instruments, heightened effects had been created with the cymbal, or instruments were often added to a rhythm on the drum to build the dynamics of the orchestration.

Several sessions (D 25 through D 28) were especially devoted to concentration upon this idea. Rhythm instruments, music, dramatic pantomime and movement were used to illustrate the ways in which dominance can add to the effectiveness of each expression.

Accent and Crescendo with Rhythm Instruments

From the very first session, when children had responded in movement to the rhythm of their names, the class had been able to recognize a stronger beat, and had done a corresponding stronger movement when they heard it. This kind of activity had been repeated at various times throughout the sessions, but the word, "accent," had not been used. The investigator had said, "Let's make the movement stronger on the heavy beat," and the children had responded well to these directions. At the point where dominance was stressed in a series in a series of sessions (D 25 - D 28), a new word was introduced:

I: Today we are going to find out about accents.

Vincent St.: Italian accents?

I: Not those kinds of accents...We'll walk in a circle and when I play a strong beat on my drum...That's an accent. (Plays drum ---/---/---/). Yes, you can jump for the accent. You can hop. You can take a bigger step the way Nancy is doing.

Vincent, you play the cymbal on the accent, while I continue playing my drum. Everyone else, stay in one place this time, and do a strong movement when you hear the cymbal...that will be the accent. Here we go...(Plays /--/--/--Vincent plays cymbal well on strong beat.) Do you know how many we were playing that time?

Child: Three.

I: A strong one and two lighter ones. The strong one is the accent. What do we call this?

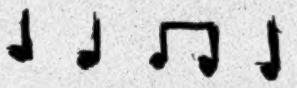
Child: Waltz.

I: Try different ways to make the accent. It could be in your arms; it could be a kick like Kenneth was doing. Go.

Later the children did leaps on the accent, moving across the room one at a time. Each child had a chance to play the cymbals on the leap of the next child who followed him.

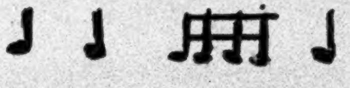
Each child was then given a rhythm instrument, and they were arranged in sections, with children holding the same kind of instrument being seated together. A rhythm was played first by the drum section, and a variation of that rhythm was picked up by different instruments, coming in one at a time at a signal from the investigator. After a while, a child was allowed to begin the rhythm, and to orchestrate it by telling the other instruments when to come in:

I: Rosann, would you like to start one? We'll let Rosann start and then we'll come in, one instrument at a time, so that it swells and gets bigger----Then we'll let it die away again, as one at a time drops out---Rosann, go.

Rosann: (playing drum) 

(Some start to join her, playing on different beats.)

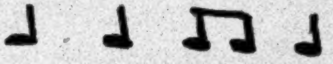
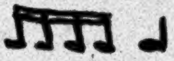
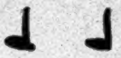
I: Just a minute. Kenneth's idea is a good one. Instead of coming in on the fast beats, he's doubling them, making them twice as fast. Listen...

Kenneth: (Playing block) 

Child: I can't do it.

I: Watch Kenneth. He'll be the leader of the block section. Cymbals, when will you come in--George and Manuel?

Manuel: At the beginning.

I: Good. Let's go. Rosann, start.
(Drums play: 
Blocks play: 
Cymbals play: )

When I signal, you drop out, so that only Rosann is left at the end.

The way in which the rhythm built as other instruments were added was stressed.

Some children were chosen to move to the rhythms. Each child was to relate to one of the instruments being played. The children entered one at a time as their instrument began to play, and thus, the resultant movement study grew in intensity as new members were added.

Accent and Crescendo in Music

At the next session, records were played which illustrated ways in which musicians used accent and crescendo, just as the children had used them with rhythm instruments. A record[1] of African drums was very similar to some of the children's own rhythmic explorations of the previous session. The children responded strongly in moving to this record. One child was selected to begin the movement, as a single drum on the record began to play. As the music grew in intensity, more children were chosen to join in the dancing. Others sat in a circle, bouncing or clapping to keep time. As the music died away, the children sat down, leaving a single dancer at the end.

---

[1] Drums of the Yoruba of Nigeria, Ethnic Folkways Library FE 4441.

But it is not only drum music that builds in intensity, and the next record played was Ravel's "Bolero."[2] The investigator asked the class to listen as the record played, and to tell how it became more exciting. A discussion followed the playing of the record:

> I: All right, who can answer the question, "Why was it more exciting at the end than it was at the beginning?" There are lots of reasons. See if you can tell me two or three of them. Rosann?
>
> Rosann: Because there are more instruments playing.
>
> Child: The whole orchestra . . .
>
> Gary: Well, the first one was playing--then it got more and more music.
>
> I: Yes, it got more and more, but it did something else, too.
>
> Child: More rhythm?
>
> Child: More interesting . . .
>
> Child: Louder. . .
>
> I: Yes, it got louder, and I don't know if you noticed, but it got faster, too. Listen again to the end part. (Plays record.)

Later in the discussion, it was pointed out that things can be made bigger in many ways, and that artists do this, as well as musicians, in order to make things more exciting. The children were reminded of the painting, "Starry Night," in which the stars were exaggerated to show the way the artist felt about them.

Abstracting a Pantomime

From time to time, the children had done pantomime to act out words, or poems and stories. In the initial interview they had been asked to do something that they, or their mothers or fathers, did every day.

---

[2] Ravel-Bolero. Angel Records, New York, Electric and Music Industry.

Then the investigator had asked them, "What was the most important part about what you did?" This idea was developed further in the next session dealing with dominance.

> I: Take something that you do every day---like brushing your teeth -----and first I want you to do it exactly the way you would if you had a toothbrush in your hand. Then I'm going to ask you to think about what was the most important movement that you have done...And I'll ask you to do it again, making the most important movement bigger. The second time you may leave out the unimportant details---and just do the important things. You might give it a rhythmic pattern, too---and see what happens. Who is ready? RoseMarie?
>
> (RoseMarie (11) does pantomime of making a bed.)
>
> I: Can you guess what she did?
>
> Child: Making a bed...
>
> I: Yes, you could tell that easily...Could you see the bed there? I'm not sure, because at one point she walked right through the middle of it. (Laughter)
>
> RoseMarie: No, the bed was this way..(marking it out on the floor)
>
> I: What was the most important movement?
>
> RoseMarie: Tucking in (demonstrates)...
>
> I: How about when you shook up the covers?
>
> Child: Yes...
>
> I: Let's see if you can do just those two movements---and give them a rhythmic pattern---and make them bigger...You can do it in different directions--or on different levels...You don't have to have the bed there this time. See if you can make a dance out of the things you do making a bed...
>
> (RoseMarie's movements are graceful and rhythmic, although at some points they seemed posed.)

Other children took their turns, doing some daily activity, first as they would actually perform it, and then abstracting its important elements. The observer-recorders reported:

> Lynn (22) writes on the blackboard with great precision. Her second improvisation differs little from the first.
>
> Nancy (6) washed her hands and face, very accurately turning

faucets, and taking soap in first pantomime. She "does the most important things" well, too, exaggerating face-washing movements and turning of faucets, and giving a rhythmic beat to everything she does.

Vincent (2) rides a bicycle with limited movements at first. On second time he makes his arms represent wheels of bicycle.

Gary (4) does movements on the floor, as in playing a game. He uses exaggerated facial expressions. In his second attempt he really works for laughs from his audience. He is reminded to concentrate on what he is doing.

The class did a group pantomime, doing the different activities they would be doing on the playground. Some boys were shooting baskets, some were having a catch with an imaginary ball, some were playing kick-ball. The girls played hop-scotch, or "whirly-twirly" (jumping over a toy attached to the foot.). Later they tried the same activities to music,[3] and the investigator gave them areas to work in, and places in the music for different groups to enter. This resulted in an effective group dance about playground activity.

Reacting to a Force

Dominance, as a component of a work of art, is not achieved only through enlargement and abstraction. Sometimes it involves a struggle between two themes, or an inter-play of forces.

Reacting to force in movement is an integral part of dance technique. We think of body contractions as the effect of a force that pulls in, all elevation is a pull against the force of gravity, and so forth. Although there was little emphasis upon the technical aspects of movement in these sessions, the children did have some experience with exercises that related to force in their warm-up at the beginning of some sessions.

---

[3] Frieda Miller, "Skipping," from Music for Rhythms and Dance #4, Northport, L. I., 131 Bayview Avenue.

The children learned that they could jump higher if they pushed against the ground with their toes. They learned to do oppositional sketches, when the top part of the torso pulls away from the direction that the hips and lower portions of the body are pushing toward. They were made aware of the forces that their muscles had to react to in these movements.

Occasionally they had worked in pairs, relating to the force of their partner's movement. In doing floor sketches, the children had played a game of "Row, row, row your boat," sitting opposite each other with feet outstretched. As one member of the couple stretched forward, the partner had to reach back, and then positions were reversed. Oppositional stretches in standing positions were done with partners, too. The children learned to relate to their partner's movements, and to stretch in the opposite way, changing directions as their partners changed.

One session (D 28) was devoted to an expansion of these concepts. The children had been discussing simple machines in their science lessons that week. The investigator made use of ideas about simple machines to explore the relationship of forces in movement.

> I: Were you talking about "simple machines" in your classroom today? Who would like to tell me about it?
>
> Steven: Well, we found out that--say--someone is carrying a carton ---and they---there's another kind of a thing and all you have to do is wheel it.
>
> I: Yes, wheels help men do work. What else?
>
> Gary: They have pulleys. There are two little wheels that turn up at the top, and they attach a string to them, and that made a little airplane go from one side to the other.
>
> I: Yes, when you pull. Can you think of a pulley that you see every day? There's one in this room.
>
> Child: Right there? (pointing to window blind) When you pull the rope down the blinds go up.

> David: Sometimes they use egg-beaters...And the two little gears, they react to the big one--and that cracks the egg open.
>
> I: Good. In all these simple machines, a force is created and that makes something else happen. If a lever is pushed down, something else goes up. David says that the little wheels in the egg-beater react to the big wheel when you turn it.
>
> Now this is what I want you to do. I want you to pick a partner, and decide which of these simple machines you would like to act out. I want you to show me how the force created by one of you affects the other one. I want to see how the two people relate to each other. Without touching each other, I really want to see a force acting between you.

Many of the resultant movement studies were very interesting, as the observer-recorders reported:

> Gary (4) worked a pulley, while George (15) was something very heavy (he told the class he was a "safe") at the end of the imaginary rope.
>
> Lynn (22) and Susan (5) were on a see-saw, demonstrating lever-action.
>
> Steven (1) and Kenneth (3) demonstrated a wheel-barrow, but in their first attempt there was little relationship between the two boys, and the class could not guess what they were. They repeated their movements, this time with better relationship.
>
> RoseMarie (11) and Rose (10) were screws. Later they tried it again, with one being the screw and the other doing the movement of screwing something into wood.

Although the children were made aware of forces by this activity, nothing was done to relate this concept to the forces at play in works of art.

Although the children responded to experiences involving dominance, it seemed to be a difficult concept for them to grasp, or to apply in their own movement studies.

CHAPTER IX

PATTERN

There is an over-all framework which relates various components of a work of art to each other. Dominance could not exist unless it existed in relationship to less dominant factors. The form or pattern in which all of the components function is what gives unity and wholeness to the work. Poetry has its structural patterns, as in a sonnet; music has its recognized structural forms of fugue or sonata. In less formal works, there still exists some kind of patterning of relationships.

An attempt to make the children aware of pattern was made in many of the sessions. The suggestion was made by the investigator to have a "beginning, a middle, and an ending" to their movement improvisations. Children were instructed to "freeze" at the end, that is, to hold the final position, which is "like putting a period at the end of a sentence." They were asked to vary their movements, using one to begin, letting another one develop, perhaps returning to the first one at the end. The organization of ideas into meaningful sequence did not come naturally to them. Pattern was rarely seen in their improvisations, although they did learn to have a definite beginning and ending for what they did.

Pattern in Poems and Stories

Although the children did not organize their ideas in their own movement improvisations, they were able to relate to the structure within poems that they interpreted. The investigator helped to arrange groups of children in such a way that they were made more aware of the structural patterns they were following.

In the poem, "Autumn Leaves," discussed in Chapter VII, groups of children were chosen to do various parts of the poem, and the investigator assigned entrances and exits for the different groups. Thus, although the movements remained the children's own, and were not "set," to some extent the poem was "choreographed" for entrance and exit cues and for spatial pattern.

The children enjoyed acting out the poem in which some pattern had been established, and the investigator felt that further experience with this sense of sequence was important for the class. At the next session, (Q 16), therefore, she planned to have the children enact several poems related to a central idea, that of the four seasons. A poem had been selected describing the activities of each of the seasons, and after some discussion, the class was divided into four groups, each to interpret the activities of one of the seasons.

The poems were read, and children were assigned roles to play, positions in the room to take, and entrance and exit cues. The movements they did remained freely improvised. Many suggestions of the children were incorporated into the over-all plan:

> I: After the leaves are piled up--what happens to them?
>
> Child: You jump in them.
>
> I: What else? What does father do?
>
> Child: Makes a fire...
>
> I: Yes, and you can be the fire. It doesn't start out big, does it? First some flames shoot up, then others.
>
> Rosann: Maybe the red could go up first, then the yellow then the brown--like we did with the falling leaves.

One child was chosen to play the part of a little girl who goes from season to season, enjoying all of the activities.

RoseMarie (11) did this part very well, adding to the script in her own way at times. As she joined the "autumn group" she said, "Let's play in the leaves." As she moved into the "spring" area, she said, "Isn't this a pretty garden?"

Although the children conformed to patterns established by the investigator, this did not in any way seem to inhibit their own free expression of ideas, either verbally or in movement. The "setting" of sequence brought about an awareness of form which the children seemed to enjoy.

Pattern was introduced into several of the other sessions, as well. When the children had explored the quality of colors (see Chapter VII), the investigator had used methods similar to those described previously, to tie together some of the children's ideas. A story about magicians who could make the colors "come alive" was introduced, and the children were assigned roles to play, positions to take, and entrance and exit cues.

The activities of the playground which were abstracted from pantomime in session D 27 (see Chapter VIII) also provided an opportunity for pattern to be experienced. The children seemed to get a feeling of accomplishment from these activities. With the help of the investigator, their free improvisations in movement had been put into a more finished form.

Pattern in Rhythm Orchestration and Music

Several sessions have already been described in which patterns were established for the children's percussion orchestra. In the very first session (R 1), the children had discussed how an orchestra functions. They knew that all the instruments do not play the same thing, although they kept together, and keep in time by watching the conductor.

Whenever rhythm instruments were used, stress was placed upon the patterning of the various rhythms and their relationship to each other. Often an over-all pattern was established, where one instrument began playing, others joined in, and various groups played at different times (see Chapter VIII). This kind of organizing became an accepted procedure for rhythm band activity. If the investigator did not assign entrance and exit cues for the children playing the various instruments, they often asked for them. They learned, also to "orchestrate" a rhythm that they created by assigning different instruments to different parts.

Some of the sessions dealing with response to music also involved patterning. Fritz Kreisler's "Caprice Viennois" had been analyzed (R 5, see Chapter VI), and children had been assigned places in the music for entrances and exits. They had recognized two basic themes, which they identified as "swaying music" and "running music." The relationship of the two themes in the over-all pattern of the music became clear to the children, as different groups entered with the emergence of each theme. Again, it might be noted that the introduction of structure and organization seemed to increase the children's enjoyment of the activity.

Pattern in Space

In the sessions devoted to exploration of the quality of line and shape (Q 21 to Q 24), an attempt had been made to give the children a sense of patterns existing in space (see discussion in Chapter VII).

As this session continued, the children explored various ways to move through space, establishing patterns on the floor for their movements to follow. It was explained that dancers called this "floor pattern."

In the session following (Q 22), designs drawn by the investigator were used as floor-patterns for movement. The way in which two lines could be related to each other was explored. As one group of children moved in a small circle, another group made an obtuse-angled floor pattern outside of the circle (see Chapter VII). Thus, some sense of the over-all pattern existing in space, created by the lines of the floor pattern, was experienced.

In the sessions following this one, the children were reminded, from time to time, that the patterns they made in space could contribute to their improvisations. They did not show any awareness of spatial pattern, however, when focusing upon any other problem. Composition, in the sense of ordering of sequence or of spatial arrangement, seemed to be beyond their ability to control consciously. A few children showed an instinctive sense of order in some improvisations, and when this occurred the investigator took the opportunity to point out the patterns that were evidenced.

Some sense of pattern in space was experienced through the game of "statues" when quality of shape was the main focus (see Chapter VII, Q 24). As the children moved from the positions they were "flung" into, they were to let their movement develop from the initial position, to explore it in space, and then return to the initial position again. The shape of their bodies was to control the movements that evolved. Most of the children did this quite well. When they looked at sculpture in the next session, they were aware, primarily, of the outer shape, of the basic spatial pattern, of what they saw.

Theme and Variation

A structural means that is used as a pattern for many modes of expression is theme and variation. Two sessions (P 29 and P 30) were devoted exclusively to exploring the various applications of this form.

Without the use of the terminology, the children had explored ways to vary movements from the very first sessions. One of the "warm-up" exercises was to stretch out from a closed position, and then to close in again. The children had tried different ways to "close" and to "open." When doing swinging movements, the children had found various ways to swing. Robert Louis Stevenson's poem, "The Swing," had been "acted out" using different kinds of swinging movements for each stanza. Various ways to hop was the subject for exploration, when the class did jigs on St. Patrick's Day. In interpreting some of the music played, the children had explored different ways to skip.

The children were reminded of these experiences as they began to discuss theme and variation:

> I: I very often say to you, "How many different ways can you do it?" don't I? Sometimes when we are doing swinging movements, I say, "How many different ways can you swing?" Did you ever hear of the word, "vary" or "variety"?
>
> Child: Yes, variety.
>
> David: Variety in music, I heard of that.
>
> I: Yes, David, there are variations in music. We're going to talk about that in a little while. There's variety in different kinds of food--you can have different varieties of cereals, let's say. Isn't that right?
>
> Child: Pictures...
>
> Lorraine: Haircuts...
>
> Susan: Clothing...
>
> I: Yes, and in all of them, one thing is the same. You may have different kinds of haircuts, but it is still a haircut. When you skip different ways, it must still be a skip. If you were doing a swing, and I asked you to do it different ways--you could use your arms, or your head, or you could do it with a leg. You could go forward and back--or side to side--You could use different levels. But what would it always be?
>
> Child: The same thing.
>
> I: What is that?
>
> Child: A swing.

I: Yes, and so the swing is the "theme" and the different ways you do it are the "variations." Can you remember that?

The children then learned a new movement, a lunge. This became the theme to be varied, as they tried doing it in different directions, with different arm movements, and so forth.

Later in the same session the children made collage design, using "Craft Tissue"[1] of different shades of the same color. Each child first drew his own pattern on a small piece (4"x4") of oaktag. This became the "theme" to be traced on the colored paper. When the children had cut out the pattern, traced it, and cut out the colored reproductions they had made, they mounted their collage on large drawing paper, making their own arrangements. They discussed how "variations" could be made, using different shades of a color, and different arrangements in their design. Some examples of these collage have been reproduced in Appendix H.

The children were then introduced to theme and variation in music. Before listening to a piano selection[2] played by the classroom teacher, the children talked about what they would be listening for:

I: Miss G. is going to play piano for us today, and she's going to play some music that has...

Child: Rhythm?

Susan: Variations?

I: That's right, Susan--that has variations--that has a theme and variations.

David: You mean the variations that you were talking about--like the notes are changing?

---

[1] The paper used was "Craft Tissue," made by the Cyrstal Tissue Co., Middletown, Ohio. Any thin colored tissue might have been used.

[2] John Thompson, "Variations on the Theme 'Three Blind Mice'," Students Series for the Piano, Cincinnati, Ohio, Willis Music Co.

I: That's right. But there is one melody that is there all of the time. It changes in different ways but you can still recognize it. That is the theme. Who can tell me what a theme is? What was the theme, let's say, in the designs you made last time?

Nancy: The shape...

I: The shape you started with. Remember you cut something out of cardboard first? I called it a pattern, but we would have said it was the----

Child: Theme...

I: And all the ways you arranged the theme, all the colors you used, all of those are variations on the theme. Now musicians who write music very often do the same thing, and we are going to listen to that today. We are going to hear variations on a theme in music.

The classroom teacher played the selection through one time, as the class listened. They were quick to recognize the theme, a song that they all knew about "Three Blind Mice." They sang it together as Miss G. played it on the piano. Then she played one variation at a time, as the children tried to identify what made it sound different. Some of the children's comments were:

Nancy: On the last one, the music was---like mixed up. It played different notes in between.

Susan: Some sounded happy and some sounded sad. (One variation is in a minor key.)

Gary: That one is like some one dies---like the mice died.

The children listened to records of music with theme and variation. They tried doing different kinds of skips to Mendelssohn's Italian Symphony, First Movement. They liked Hayden's Surprise Symphony, Second Movement, and identified the theme as "something like 'Twinkle Twinkle Little Star'." They sang the melody, and counted how many variations they could hear as the record was played again.

The investigator taught a song to the class in which a theme was maintained by the whole group as one child at a time improvised a variation of it.

The children thus had a variety of experiences with theme and variation.[3] Whether they clearly understood the relationship as it exists in different modes of expression cannot be positively ascertained. David's definition of variation given at the end of the second session seems to indicate some degree of understanding. He said that it is "a change in the thing that you started with."

---

[3] "Theme and variation" is used in this chapter as a type of pattern. In the next chapter, theme has a broader connotation.

CHAPTER X

THEME

In the discussion of the selected components of the arts to be considered in this study, theme, that is, what the work of art is about, was the first to be mentioned. To some extent, an art expression, to be successful, must communicate something in its own special way. What it conveys, it has been stated, is "the essence of its subject." The artist may begin with that subject, and use forms and structural elements to communicate it. But often the essential qualities evolve as the work progresses, and the subject or content emerges from the forms.

Because theme, or the idea of a work of art, is generally all that children are made aware of, it has not been the main focus of attention in this study. Emphasis has been on developing an awareness of structural elements as they appear in various arts, and the "theme" or "story" has been an incidental consideration. It emerged in movement improvisations and in discussions as an outgrowth of exploration of other components.

Emergent Themes

From the very first sessions, children had been asked to identify the feelings evoked by different types of movements. Seated on the floor, they were asked to contract ("Pull in toward your middle"), and then to describe the feeling they got:

I: What kind of a feeling does it give you inside?

Child: A funny feeling . . .

Nancy: Stiff. . .

Sherree: As if someone cut me right down the middle...

Child: If makes me feel like I'm cold,

All the children agreed that they felt better when stretched out. They tried "closing" and "opening" movements while walking in a circle. When asked, "How would you walk if you were feeling happy, and it was a nice sun-shiny day?" all responded with open, free walking or skipping movements.

> I: Yes, you'd be opened up wide! And some of you might skip. But now you are coming to a dark forest--and you are afraid..But you want to see what's there because you are very curious. So you sneak up---let's see you do it---You are a little bit afraid, but you want to see what is there.
>
> This is interesting. Stop and look around, everybody. What do you notice about the way everyone is standing?
>
> Rose: They are in all different directions.
>
> Susan: They are all closed in.

The theme, or content for the movement improvisation was given here to establish the relationship between the idea and the type of movement. The investigator continued to introduce images, e.g. a proud prince, an old man, and so forth to stimulate the children to move with various qualities. Then the situation was presented in reverse. The children were asked to start with the movement. When doing a bouncy walk, they were asked, "How does it make you feel?" Some responses were:

Gary: Like a rag doll...

Duane: Like a clown in the circus...

Nancy: Happy.

Time was not taken in this session to develop these ideas, but the relationship between emotions and different kinds of movement was explored in two later sessions which are described later in this chapter.

When the children explored the quality in sounds, thematic material emerged from their movement improvisations. Making sounds as they moved (Q 11, see Chapter VII), many associated the sound and movement with an idea. Some did individual movement studies about the wind, or about ocean waves, or about cars and tractors. Manuel's enactment of a scene at a fire was, perhaps, the most fully-developed dramatic theme to emerge.

In the sessions dealing with poetry (R 9, R 10, Q 11, Q 12), the poem itself became the theme for movement improvisation. Although the emphasis had been upon the rhythm (see Chapter VI) or the quality of the sounds (see Chapter VII), the subject of the poem often became dominant. This was especially true when the children chose poems for individual or small group interpretation. "Old King Cole" became an enlarged story, with a comic, fat king, and guards who refused to bring the king his pipe and bowl. The poem about the squirrel[1] was introduced for its onomatopoetic quality, but the children became more involved with the activities described in the poem than with other factors. Their comments, after watching some of the children act it out, were:

> Gary: I liked RoseMarie, the way she climbed up---and I liked Susan, the way she twirled down.
>
> Duane: I liked Susan, the way she made a tail "as tall as a feather" and she like this (kicking up one leg).
>
> Steven: I liked it at the end--when something fell out of the shell and Susan went down for it.
>
> Rosann: I liked how Sheree caught it when it fell from the tree, and the way Lynn went around.

It is natural for the children's attention to become focused upon the subject-matter of the poem. This was not discouraged, although the investigator pointed out where the child had kept the rhythm, or where the quality of the sounds might have helped to create the image of the action.

Sometimes the tendency to concentrate on the suggested idea obliterated the initial focus for exploration. When this occurred, the investigator pointed out the discrepancy. Gary interpreted a piece of Arp sculpture[2] as "looking like a penguin." When he did his movement study, he interpreted a penguin but the initial inspiration seemed to have been forgotten.

---

[1] Author Unknown, "The Squirrel," in Let's Read Together Poems, ed. Helen A. Brown and Harry J. Helzman, New York, Row, Peterson, 1949, p. 85.

> I: Yes, Gary gave us a good movement study of a penguin. How many people think it was like this? (pointing to picture of sculpture).
>
> Class: (Some say "yes" and some say "no")
>
> I: He took the idea of a penguin, which the statue suggested to him, and he did a movement study about a penguin. But he forgot about the statue he started with...which was not sharp and jerky, but what?
>
> Class: Smooth . . .
>
> I: Yes. It was a nice study of a penguin though, Gary.

Sometimes the associative responses elicited from a particular stimulus were not only encouraged, but were developed further. When the children discussed ideas suggested by music that they had listened to (Q 14, see Chapter VII), they were asked to write stories based upon these ideas. Some interesting creative writing resulted. In most instances, the response to the quality of the music was evidenced in the writing:

Vincent (2) writing about "Bydlo":[3]

It's like an elephant
       is dragged
down the river.
Then he gets up and marches,
  I like it,
Then he walks proudly
   and the hunters shoot him
   and throw him in the river.
They miss him and he gets away.

---

[2] Arp, "Owl's Dream," The Museum of Modern Art, New York, Doubleday, 1958, p. 87.

[3] "Bydlo" from Pictures at an Exhibition, by Moussorgsky, on Adventures in Music, ed. Gladys Tipton, RCA Victor LE1001, Grade 2.

RoseMarie (11) writing about "Fountain Dance"[4]:

Ballerinas dancing
    and trumpets blowing
I love to hear the sound of the music.
It feels soft
    Almost like a flying bird in the air.

Theme was evidenced in the pantomime activity discussed in Chapter VIII. The pantomime had to be about something, and although the children were asked to abstract the most important movements and enlarge them, the subject, such as making a bed, or riding a bicycle, was very much a part of the focus for movement exploration. The group improvisation done in this session dealt with the theme of playground activities.

A theme was chosen for the development of the concept of reacting to a force (see Chapter VIII). This is a difficult idea to convey to children, and the use of the theme of simple machines made the experience with force and reaction more meaningful.

In developing a sense of pattern (see Chapter IX), the investigator had used thematic material to tie together the ideas of the children. One session had been devoted to acting out poems about the seasons. In the sessions on color, the story about the magicians had evolved from the children's interpretation of feelings evoked by the black scarf (see Chapter VII). Other colors had suggested different themes. "Red" had suggested "fire" to Steven, and Vincent and Kenneth did a movement study about a bull-fighter and a bull. In these cases, the theme grew out of the feeling suggested by the color, but it became the dominant factor for the movement improvisation.

---

[4] "Fountain Dance" from Wand of Youth #2, by Elgar on Adventures in Music, ed. Gladys Tipton, RCA Victor LE1001, Grade 2.

An Emotion as the Theme

Only three sessions of the thirty-one began with the "theme" as motivation. In two of them (T 7 and T 8), emotions were identified and experienced through movement.

After the first six sessions, it became evident that the children needed some clarification of what was meant by "feeling." When shown a picture or after listening to music, they were unable to define in language the emotions they had experienced. In answer to the question in the initial interview, "How does it make you feel?" many of the children had replied, "I am fine."

To help identify emotions as they knew them, some experiences exploring feelings of anger, fear, surprise, or sadness were planned. The investigator chose the story of "Hansel and Gretel" to tell to the class, since it contains so many of the emotions familiar to children. As she told the story, the children acted it out in pantomime, the boys playing the parts of Hansel and the father, the girls playing Gretel, the mother, the witch, and so forth. The investigator described some scenes in more detail, pausing to allow the children to develop the dramatic quality suggested. Many of the children became quite involved. The observer-recorders reported:

> Lynn seemed to become more alive as she plays the part of Gretel. While weaving the brooms, she frowns at the trouble she seems to be having putting them together. Later loses concentration and giggles as "Mother" scolds.
>
> Duane (17) as Hansel, walks to other side of room to get the milk, responds to drum beat indicating milk was dropped, went back to "kitchen" to get a rag and wiped the floor, looking reluctant.
>
> Susan K. (5), is sneaking up with finger to mouth to silence Hansel. When witch comes she hugs Annette, sits down with hands in prayer attitude, chin trembling. She is serious throughout this action.

All of the children acted at the same time, taking the cues from the story being told by the investigator. A discussion then followed, in which scenes in the story were used to identify emotions aroused by those situations. The children recalled what it felt like to be lost, and although they had never been lost in the woods like Hansel and Gretel, they did remember "Not being able to find my mother in the movies." Finding the candy house was associated with opening surprise packages at Christmas time. Everyone then tried doing a pantomime about opening a box. They talked about how they felt:

I: What was in your box, Nancy?

Nancy: A doll.

George: A million dollars!

I: How did you feel as you were opening it?

George: You feel like you don't know what it is.

Lynn: I was wondering what would be in it.

I: Everybody, Let's see you opening your box. How does it feel when you don't know what it is? Take the paper off, a little at a time. Now maybe you'd get impatient and tear it off. How did you feel as you got the wrapping off?

Eddie: Excited...

I: That's a good word for it.

Gary: Curious...

I: Curious and excited, yes. Then when you found out just what was inside...and it was just what you wanted, then how did you feel?

Nancy: Happy...

Child: Thrilled . . .

I: Yes, I think that was a little bit the way Hansel and Gretel felt when they came upon the candy house. Let's take another part of the story. Think about how Mother and Father felt when they came home and found the children playing instead of working.

In a similar manner children associates their own experiences with those of the characters in the story. They easily recalled when they had felt angry as when "my brother tore up my picture." A record[5] was played and the children acted out something that made them feel angry in time to the music.

At the next session, children did individual pantomimes recalling something that had happened to them which made them angry, surprised, and so forth. The observer-recorders reported:

> Lorraine (8) told about how she had once been playing at the beach, and a big wave had come and had "drowned" her. Although her action was small, her facial expression made us really believe her.
>
> Eddie (19) told about how his brother was teasing him one day, and he did a very convincing pantomime of anger.
>
> Rosann (21) ran to do her pantomime and fell. An observer-recorder thought she had really hurt herself, but it was part of her story. Her face was contorted, she rubbed her hip, her eyes looked anxious.

Not all of the children were able to maintain this degree of concentration in doing their pantomime by themselves. Surprisingly, Lorraine and Eddie, who were usually shy and self-conscious, became completely absorbed in the scene they played. Many of the more out-going children overplayed their parts, and were not as sincere.

To build better concentration, the investigator played a game with the class. While seated in a circle, a crumpled piece of paper was passed from one to another in the group. The children were to regard the paper as soft, light snow, then a hard snowball, then as something burning, then as a little bird with a broken wing. The children did this very seriously, blowing on their hands after touching the cold snow, passing the "fire" quickly and anxiously, handling the "little bird" with tenderness and care. There was less self-consciousness and greater sincerity in this group activity than in the individual pantomimes.

---

[5] Frieda Miller, "Angry" from Music for Rhythms and Dance #4, Northport, L. I., 131 Bayview Avenue.

Developing a Theme - "Under the Sea"

In the last session (T 31), a theme was chosen by the investigator to be worked out by the children without direction from her. The purpose was to see what elements of form would be found in the children's undirected activity.

The idea for the theme was presented to the children in their regular classroom before the session began. The class discussed what it would be like under the sea, what they might see, how animals and plants moved in the water and the colors and shapes of under sea life. The children were shown pictures of these things to be found in library books.[6] A record Debussy's "La Mer"[7] was played, as the children listened quietly with eyes closed, imaging that they were beneath the sea. Then they discussed what they saw, and what they would like to do to work out the theme:

> I: All right, tell me, one at a time, some of the things you saw, and I'm going to write them on the board. Then we will make different groups of people who do different things. Nancy, what did you see?
>
> Nancy: I saw a diver and some green plants moving.
>
> I: If you wanted to work on an idea, what would you pick?
>
> Nancy: I don't know.

---

[6] Books used were: Goudey, A., Houses from the Sea, New York, Charles Scribner's, 1959, pictures by Andrienne Ames; Huntington, H., Let's Go to the Seashore, photographs by the author; Sam Hinton, Exploring Under the Sea, Garden City Books, 1957, pictures by Rudolph Freund; James Fisher, The Wonderful World of the Sea, Garden City Books, 1957.

[7] Debussy, "La Mer" George Szell and The Cleveland Orchestra, Epic LC3863.

I: Well, think about it. Vincent?

Vincent: At the big part (referring to the music) I caught a crab and I smelled it and it didn't smell good.

Susan K: I saw mermaids.

I: Mermaids aren't real, are they, but I guess if you saw them we can put them in.

Susan L: I saw plants and they were moving...swaying...

Lynn: I saw fish swimming.

I: There are different kinds of fish, different colors, different shapes.

George: What about a shark?

Annette: I pictured a giant clam.

The children were grouped into small groups who had similar ideas. Some were to work on plants, others "sea-flowers," some were fish, sea-shells or a sea-horse, some boys were divers and one was an octopus.

When the class moved to the kindergarten room where their sessions were usually held, they remained in their small groups, and each child was to develop his idea in any way he thought best. Materials were available for their use, such as construction paper, crayons, a large piece of mural paper, rhythm instruments, and the phonograph with the record of "La Mer" and other records. Areas were assigned to each group. The "plant" group wanted to make a mural, so they began working at the tables. Others wanted to do this too, and they were to have turns adding to the picture. The investigator then became another observer-recorder, using the microphone and tape-recorder to comment about what she could see of the children's activity:

> The "plant" group (Robert, Nancy, Lorraine) began the mural very systematically, each taking a section of the paper to work on. Their drawings seemed to relate to each other, however, and showed movement and rhythm in representing the plants.
>
> The "fish" group ask to have the record played for them. It is

> set up near their area. George is a big fish, using his arms in strong semi-circular movements. Lynn and Rita are small fish, each moving in very different ways.
>
> Annette is a shell floating on the water. She does this with good concentration, and her usual soft lyrical quality.

Other groups wanted to work on the mural, and there was a rotation of areas after ten minutes. The concentration of the group began to deteriorate shortly after that. Space was limited, sounds of other groups working were distracting. Boys in the "divers" group had taken to "catching fish," causing some disturbance.

The investigator called the class together to show what each had done. She assigned entrance and exit cues for each group and tied the activity together by providing a framework of a story, as in some previous sessions.

Although interest was high at the beginning of the session, it had begun to wane after fifteen minutes of independent activity. Many of the children had been working well, and their movement, drawing, and accompaniment on rhythm instruments showed feeling quality and rhythm. Little form in movement could be observed, either as spatial or as sequential pattern.

The mural was lovely, colorful and rhythmic when the first two groups (plants and sea-flowers) had finished working on it. Later groups crowded up the space, and at one point, the mural itself was torn.

The session was helpful in making final observations of the individual children, as they worked independent of teacher-direction. Profiles of their reactions throughout the sessions, and analysis of their style and development, are given in the following chapter.

CHAPTER XI

INDIVIDUAL PROFILES

It has been stated that the evaluation of this program will be made in terms of the individual development of each child in the study. The methods for evaluation will be described, and individual profiles for each child will be presented, in this chapter.

Methods of Evaluation

Children's responses were recorded in three ways:

1. Type scripts from tape recordings of each session were made in duplicate. One copy was cut into strips, and the responses relevant to a particular child were filed in his folder.
2. The observer-recorders made notations of individual responses observed during the sessions, and these were filed in each child's folder.
3. Samples of the children's art work and writing were filed in their folders.

These data were organized and classified by the investigator after each session. A selection of factors believed to be relevant to aesthetic response had been prepared prior to the sessions. These were used as guides to observation. They were:

I. Degree of involvement
II. Intensity and scope of sensory perception
III. Powers of observation
IV. Recognition of aesthetic components in various modes of expression
V. Originality and imagination
VI. Miscellaneous (This category became "Agility of Movement" since many responses fell into this class, and had no other place to be tallied.)[1]

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[1] Roman numerals are used since each child had been assigned an Arabic numeral for identification of his responses.

Questions to be considered in each category were listed on an Observation-Sheet.[2] In addition to being used as guides for observation, a copy of this sheet was stapled to the inside covers of each child's folder. The investigator tallied each response as it was filed, classifying it as to its category, and as to the intensity of the response as appraised according to a five-step scale. Steps in the scale were:

1. Negative response
2. Poor response
3. Weak response
4. Positive response
5. Strong response

The investigator tallied each response on the child's Observation-Sheet, entering the session designation in the appropriate column. Thus, the following observer-recorder's comment at the first session on rhythm was entered as R1 in the "positive response" column, opposite the question "Is his attention focused upon this activity?" under "I. Degree of Involvement":

> Steven and Kenneth are talking together, and feeling each other's heart-beats.

This response was tallied in Kenneth's folder as well.

Another response for Steven was recorded during the seventh session dealing with theme. The response was judged by the investigator to reveal a recognition of change in dynamics, and was tallied as T7 next to the question concerning this under "IV. Recognition of Aesthetic Components," in the "positive response" column:

> Steven is spinning in a circle, getting faster as the gong crescendos. His tongue is spinning, too.

The same response was also tallied under "I. Degree of Involvement," in the "strong" column.

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[2] See Appendix B for sample of Observation-Sheet.

After several sessions, the investigator felt that the tallied classification did not fully reveal the nature of the response. Therefore, an "Example-Sheet" was initiated, and particularly significant responses were saved and stapled to this sheet. These selected responses were tallied, along with all other recorded responses of the child.

The chart on the following pages give the scores for positive and negative responses for each child in each category. Scores were weighted, with 1 point allowed for a "weak" response, 2 points for a "positive" response, and 3 points for a "strong" response. "Poor" responses were given the score of -1 and "negative" responses were -2. The chart does not reveal the time when the response took place, however. Many of the "negative" responses were recorded at early sessions. The investigator was able to take this factor into consideration in reviewing each child's folder, since the session number was listed in the column where the response was tallied.

The chart is significant when comparing the number of responses in each category for different children. Out-going children generally had a larger number of recorded responses than more reserved children, although the observer-recorders made an effort to watch the latter frequently. High scores in "II. Intensity and Scope of Sensory Perception" must be interpreted according to the type of sensory perception recorded. Steven's (1) high score resulted mainly through recognition of changes in rhythm, while Rosann's (21) high score reflected sensitivity to sound qualities and to line, color, and texture. This factor is taken into consideration in the discussion of the individual children which follows, since the questions listed under the category gave the investigator an opportunity

TABLE I

WEIGHTED SCORES FOR EACH CATEGORY RECORDED FOR EACH CHILD

		I. Degree of Involvement		II. Intensity and Scope of Sensory Perception		III. Powers of Observation		IV. Recognition of Aesthetic Components in Various Modes of Art		V. Originality and Imagination		VI. Agility of Movement		Total for Positive and Negative Scores
1.	Steven	27	-3	51		4		11	-3	17		16		132
2.	Vincent	27	-1	30	-2	6	-1	10		14		13		104
3.	Kenneth	15	-7	12	-2	3		5	-3	3	-1	11	-1	63
4.	Gary	24	-2	29	-6	28		6	-1	24	-2	23	-1	146
5.	Susan	12		42		10		12	-1	9		30		116
6.	Nancy	8		48	-2	12		18	-1	10	-4	8		111
7.	Annette	9		45	-1	9		16		9	-2	13		104
8.	Lorraine	5	-4	11		2		3		5	-2	12		44
9.	David	42	-10	25	-14	32		12		28	-1	18		182
10.	Rose	10	-1	14	-1	4	-2	4		2	-1	11		50
11.	RoseMarie	31	-1	18	-3	9		8		8		8		86

Key for Weighting

-2	Negative Response	1	Weak Response
-1	Poor Response	2	Positive Response
		3	Strong Response

TABLE I Continued

WEIGHTED SCORES FOR EACH CATEGORY RECORDED FOR EACH CHILD

	I. Degree of Involvement	II. Intensity and Scope of Sensory Perception	III. Powers of Observation	IV. Recognition of Aesthetic Components in Various Modes of Art	V. Originality and Imagination	VI. Agility of Movement	Total for Positive and Negative Scores
12. Rita	18	21 -1	2	10	13 -1	14	83
13. Sheree	6	15	4	6	11	4 -2	48
14. Susan L.	12	15 -2	7	8	2 -2	3	51
15. George	9 -2	5 -1	8 -1	2	7	5	40
16. Robert	9 -3	16 -1	4	3	9 -1	15 -1	62
17. Duane (one-half of sessions)	17	35 -1	8	0	13	12	86
18. Manuel	28 -4	21 -3	37	12	12 -1	2	120
19. Eddie	14	13 -4	5 -1	5	2	6 -1	52
20. Vincent St.	4 -3	25 -1	0	6	10	5 -2	56
21. Rosann	11	50	13 -1	8	9	12	104
22. Lynn	11 -2	4	2	3 -1	12	11	46

to differentiate the nature of the response. High scores in "III. Powers of Observation" for Gary (4), David (9) and Manuel (18) are particularly significant, since they reflect a typical behavior pattern of these children. Nancy's (6) high scores in "IV. Recognition of Aesthetic Components" reflects a maturity of understanding that this child was able to verbalize. Gary (4) and David's (9) high scores for "V. Originality" again reflect their out-going nature and ability to verbalize, more than they do greater ability at original thinking.

Thus, it can be seen that the chart, although helpful, needs interpretation to be meaningful. This will be done in the profiles which follow. Scores were taken for each child in each category, and the investigator then interpreted these scores in the light of her knowledge of the child, and with reference to the additional information revealed on his tallied Observation-Sheet.

The investigator and the two observer-recorders wrote subjective evaluations for each child at the end of the sessions. These were done independently, and without direct reference to the child's record. These three statements are included in each profile.

Individual Profiles

The profiles presented below include the following sources of information:

1. Description of the child based upon permanent records and direct observation.
2. Scores for recorded responses in each category, with the investigator's interpretation of these scores based upon information in the folder and on the tallied "Observation-Sheet."
3. Subjective summary statements made by the investigator and the two observer-recorders.

Steven (1)

Steven is a small, dark boy of Italian descent. His father is a business executive. The family has cultural interests and is known to take the children on trips to museums and places of interest frequently. Steven is a capable student and his motor-coordination is good.

I. Degree of Involvement. (Scores: 27 positive, 3 negative.) Steven's positive responses were mostly in the "strong" column. He was capable of intense involvement, but displayed this quality only periodically.

II. Sensory Perception. (Score: 51 positive.) Most of these positive responses related to ability to differentiate changes in rhythm, and to respond with feeling to quality of sound.

III. Observation. (Score: 4 positive.) Observations were mainly concerned with rhythm.

IV. Recognition of Aesthetic Components. (Scores: 11 positive, 3 negative.) The positive responses recorded revealed Steven's ability to recognize changes in dynamics. Negative responses were recorded when he was unable to distinguish line and shape, and his strong rhythmic response over-shadowed his awareness of these factors in movement improvisations.

V. Originality. (Score: 17 positive.) Steven had many original ideas for rhythmic patterns to play on rhythm instruments.

VI. Agility of Movement. (Score: 16 positive.) Although agility of movement is not necessarily an aspect of aesthetic behavior, it has been included here since many recorded responses made reference to it. Steven's agility was evidenced from the first sessions, and contributed to the positive nature of his responses.

Summary statement of the Investigator. Steven was a sensitive boy, with strong feeling responses, especially to music. He moved well, displaying a strong sense of rhythm. He was capable of thinking independently. He sometimes seemed to hold back, as if he did not want to do well at this activity.

Summary statement of the first observer-recorder (the classroom teacher). Steven had a good native musical ability. He sensed pitch, quality, volume, and rhythm quickly. His responses at the beginning, I feel, were influenced by his relationship with an older brother, who had received a great deal of recognition in all areas of music. Steven was afraid to compete in this area. As the series of lessons progressed, Steven found that he could think of his own ways of expressing his ideas, and he learned that it was fun. He later participated fully, living some of the parts he enacted, and often continuing beyond the allotted time. He was less articulate than some in expressing his feelings, but his facial expressions and actions frequently showed full involvement.

Summary statement of the second observer-recorder (dance teacher). At times Steven had shown unusual intensity and feeling responses, such as his "fire dance" (Reported in Chapter VII.) He had shown marked enjoyment and concentration, especially in rhythmic activities, where he was quick to recognize pattern and was capable of contributing valid ideas, very much is own.

Vincent (2)

Vincent is a large, blond boy of German descent. His father is a dentist. Vincent is a good student. All of his movements are big, and somewhat awkward.

1. Degree of Involvement. (Scores: 27 positive, 1 negative.) There was evidence of a high degree of involvement from the first sessions through the last.

II. Sensory Perception. (Scores: 30 positive, 2 negative.) Good responses were recorded both for quality of sound and feeling response to line, color, and texture. Negative responses were in early sessions where an idea relating to rhythm was not fully grasped.

III. Observation. (Scores: 6 positive, 2 negative.) Vincent was generally observant, and only occasionally missed seeing differences or similarities.

IV. Recognition of Aesthetic Components. (Score: 10 positive.) Responses to pattern and dynamics were stronger than recorded responses to awareness of line and shape.

V. Originality. (Score: 14 positive.) Vincent's responses were distinctly his own.

VI. Agility of Movement. (Score: 13 positive.) All of Vincent's movements were big, free, and without control. He was likely to bump into something or knock something over.

Summary statement of the investigator. Vincent was very much a "boy." He loved large muscle activity and seemed to enjoy himself immensely during these sessions. Behind his large, lumbering movements, there was often a real feeling response. He was original in his thinking, both movementwise and in verbalization. He was playful at times, but was always responsive to direction, and an asset to the group.

Summary statement of the first observer-recorder (classroom teacher). Vincent had a lively sense of humor and liked to clown. He was responsive to all aesthetic stimuli, especially to the quality of sounds. He wrote a very good story interpreting the feelings he had when listening to "Bydlo" (Reported in Chapter X). He was a sincere, good-natured boy who seemed to benefit a great deal from these sessions.

Summary statement of the second observer-recorder (dance teacher). Vincent had been a bit of a clown from the very beginning, but there was no doubt that his involvement had been considerable, and that he enjoyed this activity. His kinesthetic responses developed considerably. He did not miss much, observing differences and similarities, recognizing rhythm patterns and changes in dynamics. His ideas were not especially different from others, but they were decidedly his own.

Kenneth (3)

Kenneth is an impish-looking red-head of Irish descent. He is a member of a large family, all of the boys having similar physical features. The father is a maintenance man. Kenneth is an average student. He is a good athlete and moves with great agility.

I. Degree of Involvement. (Scores: 15 positive, 7 negative.) Negative responses reveal a reluctance to participate at times, and a tendency to be easily distracted. Positive responses were frequent, however, and occurred later in the session, when he seemed to be absorbed "in spite of himself."

II. Sensory Perception. (Scores: 12 positive, 2 negative.) Kenneth made considerable progress in his ability to identify rhythmic pattern, to move in time to the drum, and to accompany others on a rhythm instrument. His natural agility caused him to respond well in movement, especially when attention was not focused upon him.

III. Observation. (Scores: 3 positive.) Kenneth made little effort to observe similarities and differences, and had few comments to make during the discussions.

IV. Recognition of Aesthetic Components. Scores: 5 positive, 3 negative.) Responses recorded here were from the later sessions in the series, indicating greater participation than previously.

V. Originality. (Scores: 3 positive, 1 negative.) Kenneth's only verbalizations of his ideas were concerned with boyish interests of soldiers and fighting. In a discussion about leprechauns on St. Patrick's Day, Kenneth asked, "How come I'm Irish, and I don't see any leprechauns?" Imagination seemed limited, perhaps due to self-consciousness and restriction of interests.

VI. Agility of Movement. (Scores: 11 positive, 1 negative.) Kenneth's agility was apparent from the beginning, but it revealed itself only when he participated fully in group activities.

Summary statement of the investigator. Kenneth was very "masculine" in his attitudes and manners. He moved with great agility, having the body and natural grace of an athlete. He was often self-conscious about doing creative work, refusing to allow his imagination to come into play. Sometimes it did "in spite of himself," and he did, upon occasion, show feeling response and insight.

Summary statement of the first observer-recorder (classroom teacher). Kenneth's participation was consciously reluctant, but as each activity progressed, he became quite deeply involved. He was able to produce good rhythmic responses. He could recognize changes in rhythm and tempo more than changes in volume and quality. He sometimes got caught up in the spirit of music and acted it out well, as long as words like "acting" were not used. He was, as in most class activities, too easily distracted by the action of his classmates. I think he enjoyed most of these classes, if somewhat self-consciously.

Summary statement of second observer-recorder (dance teacher). Not naturally receptive to this kind of activity, Kenneth, nonetheless, had moments of perception, and contributed worthwhile ideas in movement once in a while. Most notable growth was in the area of rhythmic activities, dynamic changes and qualities of sound. His enjoyment and involvement were erratic, but I feel the experience was rewarding for him.

Gary (4)

Gary is a blond, good-looking boy with an eager, alert expression. His father is of German origin, and is a skilled worker at an airplane plant. Gary is a good student.

I. Degree of Involvement. (Scores: 24 positive, 2 negative.) The negative responses were recorded at the first and second sessions before the group knew what was expected of them. Gary was an eager participant throughout the sessions.

II. Sensory Perception. (Scores: 29 positive, 6 negative.) Responses to rhythm were strong and frequent. Gary was quick to verbalize response in all areas, sometimes speaking out before feeling was sensed fully.

III. Observation. (Score: 28 positive.) Gary's ready verbalization contributed a great deal to class discussion. His frequent observations concerned recognition of similarities and differences, and he often made associations from his experience to things being discussed.

IV. Recognition of Aesthetic Components. (Scores: 6 positive, 1 negative.) Positive responses were concerned with response to levels in space as related to dynamic qualities of music and rhythm. Understanding seemed to be of an intellectual nature, rather than a feeling response.

V. Originality. (Scores: 24 positive, 2 negative.) Most of Gary's ideas involved verbal expression, his ideas in art work being limited. He often expressed thoughts clearly that others may have perceived but were unable to express as well. Gary had a way of sensing what ought to be stated. In improvisations he used frequent dialogue, and often chose the same theme, with suitable changes to fit the problem presented.

VI. Agility of Movement. (Scores: 23 positive, 1 negative.) Gary moved with grace and agility. He volunteered often and did frequent individual improvisations.

Summary statement of the investigator. Gary was the most vocal of the boys. He made excellent comments about everything, and was always anxious to participate. His manner was sometimes pretentious, but what he had to say always had merit. His originality was more prevalent in language areas than in art. His improvisations usually had dramatic content, and included dialogue.

Summary statement of the first observer-recorder (classroom teacher). Gary seemed to have an innate musical sense, responding well to pitch, rhythm, tempo and volume changes. He involved himself intellectually almost immediately, but the times his feelings became truly involved were rarer. He aimed to please, and was overly aware of what he thinks adults desire from him. He was not as perceptive of detail as he wished to be, butwas happy if his observations were noticed.

Summary statement of the second observer-recorder (dance teacher). Gary had been quite involved in this activity from the beginning. His response to rhythmic changes were more marked than many of the other childrens', and his enjoyment more evident. His feeling response to color, line and texture were not as marked. Subtleties seemed to escape him, but sound and rhythm captured his attention and produced vigorous kinesthetic responses. His ideas were sound, although frequently somewhat superficial.

Susan K. (5)

Susan is a tall, attractive child with good coordination. She is the only girl in a family of five children. Susan is a conscientious student.

I. Degree of Involvement. (Score: 12 positive.) Susan was responsive from the first day on. Because her involvement was taken for granted by the observer-recorders, they mentioned it less frequently in their later reports than they did the responses of other children.

II. Sensory Perception. (Score: 42 positive.) Susan evidenced strong rhythmic and kinesthetic senses. She was the first to recognize her name of the drum in the first session (see Chapter VI), and, as time went on, she learned to create her own rhythmic variations. Her art work also evidenced her sense of rhythm, her finger-painting being one of the few chosen for rhythmic interpretation. She responded well to quality of sounds, as evidenced in her self-accompanied movement and the resultant short poems about waves and about a bumble-bee (see Chapter VII).

III. Observation. (Score: 10 positive.) Susan contributed well to discussion, some of her observations being quite perceptive. In addition to being able to recognize rhythmic pattern, she observed differences in the quality of music, such as her identification of the mood of the minor-key variation of "Three Blind Mice" (see Chapter IX).

IV. Recognition of Aesthetic Components. (Scores: 12 positive, 1 negative.) Susan was able to pick up a great deal from these sessions, She often recalled what had been said previously, was able to identify components that had been discussed and to recognize patterns and variations. A sense of order was evident in some of her improvisations.

V. Originality. (Score: 9 positive.) Records do not indicate as many original responses for Susan as for some of the others in the group. Any idea she possessed was carefully developed by her, often resulting in very positive responses.

VI. Agility of Movement. (Score: 30 positive.) This high score reveals a natural grace and freedom that Susan's movement always displayed. She often led the class in movement activity, demonstrating a movement for others to follow during the "warm-up" part of the session.

Summary statement of the investigator. Susan had been responsive since the very first day. Because of her good concentration and serious effort, she made a considerable progress. She improvised well, and had a good grasp of the concepts presented in these sessions.

Summary statement of the first observer-recorder (classroom teacher). Susan is a sturdy child, who rarely leaves reality for fantasy. On several occasions during these sessions she actually lived through certain imagined emotions. She responded easily to rhythm and tempo. She had a tendency to be concerned with what others are doing, to "see if they are doing it right." Her ideas were not as original as some, but she worked hard to develop an idea, achieving some good results.

Summary statement of the second observer-recorder (dance teacher). Susan has been quietly involved and concentrated from the beginning. Her awareness and perceptivity of rhythmic changes and recognition of dynamics, line and shape developed gradually. Feeling responses were not too apparent at first, but were evidenced later in the sessions. Her ideas are not too different from others, nor do they depart from stereotyped responses very often.

Nancy (6)

Nancy is a small, well-built girl with good coordination. Her father is a banker, and both parents are known to be educationally oriented. Nancy is a good student. She is the only member of the class known to have attended dancing school.

I. Degree of Involvement. (Score: 8 positive.) Nancy showed interest in this activity from the first session on. As with Susan, her involvement was taken for granted, and her recorded responses were classified in other categories after the first few sessions.

II. Sensory Perception. (Scores: 48 positive, 2 negative.) Nancy showed herself to be a strongly rhythmic and highly perceptive child. Her frequent responses both verbally and in movement revealed sensitivity to qualities of sound, texture and kinesthetic sensation. Rhythm pervaded all of her movement, and expressed itself in her writing, where she produced jingles and poems with ease. Her movement expression was sometimes too studied, but she seemed freer in her responses as the term progressed.

III. Observation. (Score: 12 positive.) Nancy's comments in class discussion showed an awareness of detail and good ability to make associations.

IV. Recognition of Aesthetic Components: (Score: 18 positive, 1 negative.) Nancy seemed to have a mature understanding of ideas discussed in these sessions. She exhibited an awareness of form, and a desire to complete a task to perfection. This desire sometimes made her creative effort too set, and they appeared to be stilted and posed. As she became more relaxed, her sense of dynamics and of pattern expressed themselves in less pretentious ways, allowing for greater feeling response to come through.

V. Originality. (Scores: 10 positive, 4 negative.) Negative responses were recorded early in the term, when many of Nancy's movements seemed posed. Formal dancing lessons seemed to have given Nancy a set vocabulary of movement with which she responded. She became freer and less stereotyped as the sessions progressed. Nancy often brought poems and stories to class that she had done at other times. Her poem about "rhythm" (see Chapter VI) was one of many that she created. The consistency of her efforts, and the rhythmic style evidenced in all of her work, established proof of their originality.

VI. Agility of Movement. (Score: 8 positive.) Here again, Nancy's ability to move well was taken for granted by the investigator and observer-recorders. Responses noted for her were more likely to be concerned with other areas.

Summary statement of the investigator. At first much of Nancy's movement seemed posed, possibly reflecting early dancing school training. As the sessions progressed, she became more relaxed, and genuine feeling responses were more in evidence. There is no question that Nancy is a sensitive and perceptive youngster, with a strong rhythmic sense, and many creative ideas. She expressed these verbally, in writing and in movement, and showed a good grasp of concepts dealt with in these sessions. Like Gary, she sometimes said things in order to be praised by an adult, but her feeling response was usually genuine, although sometimes over-played.

Summary statement of the first observer-recorder (classroom teacher). Nancy's creativity has been somewhat smothered by training and pressure. Her feeling responses were mature for her age, but she never felt that what she produced was "good enough." She was able to express herself in writing easily, rhythmically, and poetically. Her observation of detail was most apparent in her writings. It showed itself also in her use of art materials and in movement, but to a lesser extent. If this child could be freed of the desire for perfection, and her need to meet what she thinks are adult standards, her creativity would have no other bounds. The free atmosphere of these sessions helped Nancy to relax, and she became less anxious as time went on.

Summary statement of the second observer-recorder (dance teacher). Some of Nancy's movements tended to be stereotyped at the beginning, but she was always completely involved. She was unusually sensitive rhythmically and kinesthetically. Her powers of observation were impressive, as was her awareness of aesthetic components.

Annette (7)

Annette is a small, dark, quiet child with large expressive eyes. Her father is a skilled laborer, of Italian extraction. The family has traveled in Italy. Annette is a capable student.

I. Degree of Involvement. (Score: 9 positive.) The recorded responses for Annette were in the "strong" column. A quiet child, she did not volunteer often, but her shining eyes and pleasured smile reflect her joy when she was totally involved. She was not likely to be distracted by outside noises or by others opinions at these times.

II. Sensory Perception. (Scores: 45 positive, 1 negative.) The recorded negative response was in the first session, and represents an error in identifying rhythmic pattern. All other recorded responses were strongly positive. Annette exhibited a sensitivity which was expressed in movement, in art work and, infrequently, in discussion. She responded with feeling quality to story ideas and to music. She was more sensitive to color, line, shape and texture than most of the class. This showed itself in both her movement responses and in her art efforts.

III. Observation. (Score: 9 positive.) Again, it can be noted that Annette's recorded responses were infrequent, but intense, as they were all "strong" responses. Her interpretation of art objects revealed a true feeling response to them (see Chapter VII, Shape).

IV. Recognition of Aesthetic Components. (Score: 16 positive.) Unlike most of the children in the class, Annette had frequent recorded response in the column opposite the question, "Does he show evidence of being aware of line and shape when it is not in a painting or drawing?" She was able to transfer sensory quality from her visual perception of it to her movement response (see Chapter VII).

V. Originality. (Scores: 9 positive, 2 negative.) Negative responses occurred in early sessions when Annette had a tendency to follow Nancy, imitating her movements. Later responses were distinctly her own. She made interesting and imaginative associations with music she heard, and with art works she saw.

VI. Agility of Movement. (Score: 13 positive.) Annettee developed a great deal in her range of movement, which always seemed smooth and effortless.

Summary statement of the investigator. Annette is a quiet little girl, and one might suspect that she would be shy or self-conscious. However, she gave herself fully to this activity as time went on, and became completely at ease and natural. She developed a great deal in her ability to move expressively, and had begin to combine rhythmic and form elements with her expression of feeling-tone. Her lyrical and graceful movement was a delight to watch.

Summary statement of first observer-recorder (classroom teacher). Whether she expressed herself in writing, art media, movement or orally, Annette's responses were refined and pertinent. She could catch a mood from a story as readily as from music. Her response to changes in rhythm, tempo and volume were likely to be creative, but somewhat restrained. Responses to color, line and texture were more overt. She observed detail, but did not frequently express her observations orally.

Summary statement of second observer-recorder (dance teacher). A naturally sensitive and perceptive child, Annette's growth and obvious enjoyment in this activity has been a pleasure to watch. Ideas in movement seem to flow out effortlessly, and were unmistakably her own. Remarkably observant, and quick to perceive shades of difference, her feeling responses were of marked intensity.

Lorraine (8)

Lorraine is a tall, blond, rather listless child with bland features and little facial expression. Her father is an ambulance driver. She is a conscientious student.

I. Degree of Involvement. (Scores: 5 positive, 4 negative.) Negative responses were recorded at early sessions where Lorraine did not participate fully, and was observed to be watching and "biting her nails." A few instances of complete absorption were later recorded, as in the session on dramatic pantomime (see Chapter X).

II. Sensory Perception. (Score: 11 positive.) Positive responses were recorded for recognition of rhythmic changes, and for feeling response to quality of color and sound.

III. Observation. (Score: 2 positive.) Lorraine contributed little to class discussion, making only two verbal associations.

IV. Recognition of Aesthetic Components. (Score: 3 positive.) In the final sessions held with the class, Lorraine contributed to discussion on theme and variation, exhibiting a good understanding of the concept.

V. Originality. (Scores: 5 positive, 2 negative.) Lorraine seemed afraid to give more than a stereotyped response verbally, but her drawings show originality, as did some of her movement when she felt unobserved.

VI. Agility of Movement. (Score: 12 positive.) Lorraine was capable of using her body well. She has good coordination, and, when freed of inhibition, moved with grace. These times were infrequent, but she could be observed occasionally moving freely and well when the class was doing "warm-up" exercises, and attention was not focused upon her.

Summary statement of the investigator. Lorraine is a very self-conscious child. She became absorbed in the activity only rarely. Her improvisation of "fear" (see Chapter X) was very convincing, as if she were really playing out her own emotional state. When she let herself go, she moved well and seemed to enjoy it. Her drawings were interesting, and showed imagination as well as a sense of form.

Summary statement of the first observer-recorder (classroom teacher). Although Lorraine's physical coordination is good, her responses were usually stilted. Her eyes showed her feelings, but her bodily response was small. She occasionally relaxed, and at these times her sensitivity to feelings was apparent. Movement could be a way to release this child from her inhibitions. Some progress was made in this direction, and she was more responsive at the last few sessions.

Summary statement of the second observer-recorder (dance teacher). A very shy child, Lorraine has been afraid to show her responses, or to give herself completely to the activities. She recognized changes in rhythm, although her responses were limited. She undoubtedly perceived more than she indicated in the realm of line, color and testure.

David (9)

David is a small boy, rather immature physically. He walks and runs with the gait of a younger child and even his voice sounds like a five-year-old's. David has a twin sister who seems more mature. His father is a salesman; mother is very willing to give time and attention to school activities. David is an alert child.

I. Degree of Involvement. (Scores: 42 positive, 10 negative.) The large number of responses in David's case is indicative of his constant demand for attention. He sometimes got it in constructive ways, making good contributions to class discussion. His interest span was short, and if no one paid attention to him, he was likely to wander off, to clown, or to be disruptive. There was some improvement in his concentration as the sessions progressed, and observer-recorders reported that there were times at later sessions when his focus was complete, even though he was not getting an adult's attention.

II. Sensory Perception. (Scores: 25 positive, 14 negative.) Negative responses were recorded for his lack of ability to follow a rhythm. Whether this was a coordination problem, or simply that he did not perceive rhythm, David was observed to be unable to keep on the beat. With effort, he seemed to improve in this area somewhat. His most positive responses were to story ideas, when he became completely involved in dramatic pantomime relating to a theme he invented. The "magician" act in response to the color "black" is a good example of this (see Chapter VII).

III. Observation. (Score: 32 positive.) David's perceptive comments gave evidence of a sharp mind, and he was keenly observant of detail. He consistently made relevant associative responses, and noticed similarities and differences. All of these responses were of a verbal and intellectual nature.

IV. Recognition of Aesthetic Components. (Score: 12 positive.) David absorbed a good deal from the discussions, and was able to verbalize ideas about the concepts considered. He defined "theme and variation" for the class (see Chapter IX), and often gave good examples to illustrate something being discussed. A sense of dynamics was evidence in his later dramatic improvisations. His collage of "stars" revealed an awareness of spatial design, and seemed to be his first satisfying experience with an art medium.

V. Originality. (Scores: 29 positive, 1 negative.) Frequent contributions and associations revealed a lively imagination. David's use of language was unique, and he often gave verbal twists to ideas that produced humor.

VI. Agility of Movement. (Score: 18 positive.) David improved considerably in his agility and coordination. Most of the recorded responses were for later sessions.

Summary statement of the investigator. In spite of his constant demand for attention, David was an asset to the class, since his verbal contributions were perceptive and original. He improved in rhythmic awareness, and in awareness to pattern. His most intense feeling responses were to dramatic ideas.

Summary statement of first observer-recorder (classroom teacher). David's lack of physical coordination seemed to hamper his responses. Although he felt changes in volume, tempo and rhythm, he responded to all three with bigger movements, executed unrhythmically. His best responses were verbal twists, and he was quick to see humor in a situation and to express it. He noticed differences between excitement and serenity, but subtle shades of color or quality were generally unnoticed. He was dependent upon one or two other children in the class for approval.

Summary statement of the second observer-recorder (dance teacher). David's ideas were unmistakably his own and decidedly not stereotyped, giving evidence of a fertile imagination. Gradually his involvement and concentration increased, but he gave evidence of a need for more exposure to rhythmic activities.

Rose (10)

Rose is a tall, dark, attractive child of Italian descent. Her father is a carpenter. Her mother speaks no English. Rose is an even, reliable student with good coordination.

I. Degree of Involvement. (Scores: 10 positive, 1 negative.) Rose was quietly involved most of the time. Her facial expression revealed her interest.

II. Sensory Perception. (Scores: 14 positive, 1 negative.) Most of the recorded responses were in the area of rhythmic changes.

III. Observation: (Scores: 4 positive, 2 negative.) Rose sometimes made observations, which, though true, were not relevant to the discussion.

IV. Recognition of Aesthetic Components. (Score: 4 positive.) Most positive response was her ability to write down the pattern of a rhythm played on the drum.

V. Originality. (Scores: 2 positive, 1 negative.) Rose seemed to develop greater ability to think for herself in these sessions.

VI. Agility of Movement. (Score: 11 positive.) Rose had good body alignment and moved well. She was able to execute movements with ease that were shown to the class by the investigator.

Summary statement of the investigator. Rose was very interested in these sessions and did well. She moved with coordination and enjoyed it. She had expressed the wish to be a dancer. She has a good body for it, and a strong sense of rhythm. Although she responded well to all elements dealt with in these sessions, her responses, though sincere, were somewhat limited in content.

Summary statement of the first observer-recorder (classroom teacher). An intellectually uncertain child, Rose found acceptance for some of her ideas, and seemed to develop more certainty. She was observant of the practical, using "homey" themes for her creative expressions. She was rhythmic but responded more slowly to changes in volume. This fitted with her classroom behavior, which was outwardly even and quiet. She was verbally timid, and the greatest of her feeling responses were in her absorbed facial expressions.

Summary statement of the second observer-recorder (dance teacher). Rose showed apparent enjoyment of the activities, and a quiet development in all areas. She was rhythmic, and showed increased awareness to kinesthetic sensations, line, color, and texture. Her ideas were not frequent, nor especially original.

RoseMarie (11)

RoseMarie is a pretty, lively girl of Italian descent. Her father is a construction worker. RoseMarie is a good academic student but is known to have poor coordination in gym class, and considered immature physically.

I. Degree of Involvement. (Scores: 31 positive, 1 negative.) RoseMarie's involvement seemed to increase with each session. Recorded responses for later sessions were all in the "strong" column.

II. Sensory Perception: (Scores: 18 positive, 3 negative.) RoseMarie increased in her ability to distinguish rhythmic changes. Negative responses were all in this area in early sessions, with positive responses in later sessions. She showed a high degree of responsiveness to quality of sound, with a good many responses recorded for quality of shape and color as well.

III. Observation. (Score: 9 positive.) RoseMarie contributed well to class discussion, making many good observations and some very perceptive associations concerned with feelings evoked by works of art (see Chapter VII, Shape).

IV. Recognition of Aesthetic Components. (Score: 8 positive.) The freedom with which RoseMarie gave vent to emotion led to an awareness of some aesthetic components. Improvising to sounds, she became aware of onomatopoetic qualities in poetry (see Chapter VII). Responding to art works, she became aware of their rhythm, and the quality of shape and line. Her collage designs showed awareness of pattern in space. In developing form in movement, she had a tendency to become posed at times, and form was thus not stressed with her (see Chapter VIII, Abstracting a Pantomime).

V. Originality. (Score: 8 positive.) RoseMarie's ideas were distinctly her own. As time went on, she became more confident, and was able to assume leadership in directing others in small group improvisations.

VI. Agility of Movement. (Score: 8 positive.) There was no lack of coordination observed in any of RoseMarie's responses. Her strong feeling responses seemed to give freedom and grace to her movements.

Summary statement of the investigator. RoseMarie showed the greatest development of any in the class. She has participated in everything, and seems to have "found herself" during these sessions. She was very responsive to the feeling of movement, and this seemed to have intensified her feeling response in other areas. Emotion came through freely and sincerely in all of her expressions.

Summary statement of the first observer-recorder (classroom teacher). RoseMarie was a child whose poor judgment of herself in relation to her world made her disliked, for she always responded loudly with the wrong emotions. In these sessions, she found ways to channel her feelings in many forms. These feelings were strong, and she was extremely sensitive to beauty in music, paintings and dance. To find these outlets, and acceptance of their expression, made her more confident and more liked by her peers. These new relationships have carried over into classroom and playground behavior. All of RoseMarie's responses were from feeling, rather than intellectual, although she is a bright child. Her written interpretations of classical music showed keen understanding of the composer's intent.

Summary statement of the second observer-recorder (dance teacher). A remarkable change had taken place in this child in the way of concentration and involvement, which were not too apparent at first. Gradually her attention became focused on the activities, first through rhythmic changes and kinesthetic sensations, and eventually she seemed to become more sensitive to line, color and shape than would have been thought possible earlier in the term.

Rita (12)

Rita is a blond, sturdy child of German descent. Her father is a house painter. Rita has an older sister on whom she is known to depend. She is a conscientious student.

I. Degree of Involvement. (Score: 18 positive.) Although restrained and self-conscious at the beginning, Rita's interest in this activity seemed to be intense. This was first apparent in her facial expression, her eye movements, and her keen focus on listening and watching. She joined in, at first almost unconsciously, being caught up in the beat of the drum. Freer responses involving larger movement were observed at later sessions.

II. Sensory Perception. (Scores: 21 positive, 1 negative.) At first Rita did not appear to be as perceptive or as sensitive as she later proved to be. Few responses were recorded in this area in early sessions.

Frequent responses in later sessions referred to sensitivity to qualities of line, color and shape.

III. Observation. (Score: 2 positive.) Rita did not express ideas verbally very often, and therefore few responses were recorded for her in this area. That she observed detail was evident in her movement interpretation to a rather unusual shape. She was also quick to observe changes in rhythmic pattern.

IV. Recognition of Aesthetic Components. (Score: 10 positive.) Recorded at later sessions, Rita's record shows numerous positive responses to awareness of line and shape in forms other than painting or drawing. She was thus able to transfer her sense of these elements to movement. Her movement, as well as her art work, exhibited an organic unity and form.

V. Originality. (Scores: 13 positive, 1 negative.) The negative response recorded was at the second session when Rita was observed following another child's response. This never happened at later sessions. Rita displayed a kind of integrity and unpretentious absorption that made everything she did sincere and original.

VI. Agility of Movement. (Score: 14 positive.) Frequent positive responses were recorded at later sessions when Rita's new-found freedom of movement gave her observable grace and agility.

Summary statement of the investigator. Rita had grown tremendously during these sessions. She was restrained and self-conscious at the beginning. Later she moved freely and well, exhibiting many original idea in movement. She was particularly sensitive to qualities of line and shape, and did a lovely improvisation with the scarf, responding to the color, "blue." She did not contribute as much verbally, but when she did, her ideas were sound and reveal a grasp of the concepts being considered.

Summary statement of the first observer-recorder (classroom teacher). Rita is a quiet, hard-working and thorough child, not able to express herself easily orally or in writing. I don't think she ever knew total freedom of expression of any kind until she became caught up in the on-going steady pull of the rhythmic drum-beat. The primitive quality of the drum seemed to awaken unconscious areas of feeling. She became totally absorbed. Her intentness was first apparent in her facial expression, but later involved her wholly. Her interpretation of shapes through body movement was sensitive, and done with less conscious effort than her earlier improvisations. Although Rita could always sing well, she seemed to develop a depth of feeling which was observable in her singing after these sessions.

Summary statement of the second observer-recorder (dance teacher). At first not impressive, Rita did not appear to be the sensitive and perceptive child she later became. Involvement was total as time went on, rhythmic awareness grew in scope, and understanding of aesthetic components developed. Rita eventually showed more feeling response to line, shape and color than did any of the others. She became one of the most satisfying to watch.

Sheree (13)

Sheree is a small, delicate and pretty blond girl of Italian descent. Her father is a construction foreman. Sheree is well-groomed and likes to wear pretty clothes. She is known to spend much time at home playing alone. She is an average student.

I. Degree of Involvement. (Score: 6 positive.) The recorded positive responses for Sheree were first made during sessions concerned with dramatic pantomime to story ideas. During these sessions she evidenced total involvement that was not evident before. She seemed to be more relaxed at sessions following this.

II. Sensory Perception. (Score: 15 positive.) Sheree exhibited positive responses to changes in rhythm from the earliest sessions onward. Her rhythmic sense was evident in her drawings. She was responsive to qualities of color, texture and shape, but her movement expression was never strong or assertive.

III. Observation. (Score: 4 positive.) Sheree did not frequently express ideas verbally. The few associations she made in discussing music or sculpture were relevant and perceptive.

IV. Recognition of Aesthetic Components. (Score: 6 positive.) Sheree seemed to have the capacity to represent rhythm visually. Positive response was recorded at an early session (see Chapter VI, Visual Rhythm), and this quality showed in her art work.

V. Originality. (Score: 11 positive.) Sheree seemed capable of greater originality at later sessions, when her variations on a skip, and her "under water" movements at the last session were quite unique. Her art work, in most instances, had greater originality than her other responses.

VI. Agility of Movement. (Scores: 4 positive, 2 negative.) Negative responses were in early sessions, becoming more positive as time went on. Sheree became freer in her movements, although they remained small and delicate for the most part.

Summary statement of the investigator. Sheree is a delicate little girl, and her movements are small and soft. That she is capable of more vigorous feeling responses was evident in her improvisation of the anger she experienced when her brother took something from her. Movement might be a way for her to express her feelings more openly. She responded to qualities of sound, color and texture with sincere, though restained, feeling.

Summary statement of the first observer-recorder (classroom teacher). Sheree is a dainty, somewhat egotistical little girl, afraid, in the beginning, to involve herself in anything "messy" or showy. At first she responded very little. Then, as unobtrusively as possible, she experimented with herself, not quite believing that this was fun to do. She later displayed a keen sense of color, line, texture and musical dynamics. She became more free and outgoing, and related more easily to her classmates.

Summary statement of the second observer-recorder (dance teacher). From the beginning Sheree seemed sensitive to the components involved in these sessions, and so her development was not as startling as in some of the others in the group. Ideas were not too different from others, but were always predictably satisfying.

Susan L. (14)

Susan is a slight, quiet girl, with an impish, expressive face. Her father is a postal employee. Susan is an average student.

I. Degree of Involvement. (Score: 12 positive.) Susan was involved and interested in this activity from the beginning. Early responses were self-conscious, but her facial expression revealed her enjoyment and eagerness to participate. She became completely absorbed to the point of loss of self-consciousness at some points in later sessions.

II. Sensory Perception. (Scores: 15 positive, 2 negative.) Susan developed in her awareness of rhythmic changes, and in her perceptions of line, shapes and colors. Her first experience in discovering that geometric shapes have variety of angles and proportions (see Chapter VII) was a classic example of pure sensory learning. This experience seemed to serve as a point of departure for her. She became less of a timid follower, and her responses were more intense.

III. Observation. (Score: 7 positive.) "Strong" response was recorded for associations in later sessions. Her association of springtime with the color "green" led to an expressive movement interpretation. Sensory exploration led to more intense powers of observation.

IV. Recognition of Aesthetic Components. (Score: 8 positive.) There was a decided carry-over from Susan's movement exploration of triangles to her subsequent use of them in her collage design (see Appendix H). Evidence of her awareness of aesthetic concepts came more through her activity than her verbal expression.

V. Originality. (Scores: 2 positive, 2 negative.) Negative responses in early sessions revealed Susan to be a follower. She became more confident of her own judgment as the term progressed.

VI. Agility of Movement. (Score: 3 positive.) Susan moved with coordination, but her lack of self-assertion caused her to remain unnoticed much of the time.

Summary statement of the investigator. Susan L. has grown considerably during these sessions. At the beginning she was shy and restrained. Occasionally she became absorbed to the point where she lost self-consciousness, and at these times the intensity with which she worked when exploring an idea was a delight to watch.

Summary statement of the first observer-recorder (classroom teacher). Susan's experience with triangles served as a departure for her, from being a timid follower to a person acquainted with the delight of personal discovery. Although she may forget the specific content of this lesson, the effect upon her self-concept and behavior pattern will be lasting. She subsequently produced her own interpretations of color, qualities, and showed leadership and initiative in relation to her peers.

Summary statement of the second observer-recorder (dance teacher). Susan's eager expression showed that she was quietly enjoying the activity from the beginning. Gradually she developed awareness of rhythmic changes and feeling responses. Verbal contributions were not as frequent or as perceptive as some of the others, but her recognition of concepts was evidenced in her responses in movement and in art work.

George (15)

George is a large, nice-looking blond boy with good coordination. The father is a baker, of German origin. Although academically superior, George is known to be lacking in initiative.

I. Degree of Involvement. (Scores: 9 positive, 2 negative.) Initially, George's concentration was somewhat spotty, but his enjoyment of large-muscle activity was always evident. He participated in discussion more as time went one.

II. Sensory Perception. (Scores: 5 positive, 1 negative.) Rhythmic awareness improved, as did feeling quality of movement. Strongly positive responses to quality of sound were recorded for later sessions.

III. Observation. (Scores: 8 positive, 1 negative.) The strongly positive response was recorded in the last session, in which George's improvisation of the movements of a large fish showed an ability to observe detail without adult direction.

IV. Recognition of Aesthetic Components. (Score: 2 positive.) George's understanding of aesthetic concepts was never expressed verbally, and hence there is little recorded for him in this area. However, there was a natural sense of order in George's art work, and his writing evidenced simple and unpretentious form.

V. Originality. (Score: 7 positive.) George was usually a follower, but, at some of the later sessions, he displayed imagination and independent thinking. His art work showed originality that went beyond his outward personality.

VI. Agility of Movements. (Score: 5 positive.) George moved with vigor and coordination. Movement observations were recorded for later sessions.

Summary statement of the investigator. George was an active boy who moved vigorously. Sometimes the feeling-tone of movement seemed to escape him, but at later sessions he was quite responsive to feeling, especially when moving to music. Some of his art work had a natural, strong and unsophisticated quality that gave it vitality (see Appendix H).

Summary statement of the first observer-recorder (classroom teacher). George is a good-natured child, always willing to do what is requested. He has been more a follower than an initiator, but on some occasions his imagination took over. I don't think he ever realized how original some of his ideas were, for most often he looks to his classmates' reactions. He recognized changes in rhythm and tempo, but changes in volume seemed to have little effect on this even-tempered boy. He produced some good work with line and shape, but seemed less aware of qualities of color and texture.

Summary statement of the second observer-recorder (dance teacher). Vigorous movement revealed George's involvement and enjoyment. Concentration was somewhat spotty at first, especially during discussions. Verbal ideas were infrequent and not especially original. His collage design using squares was interesting.

Robert (16)

Robert is a small, quiet boy with fine delicate features. He is a member of a very large family. His father is a N. Y. C. fireman. He is an average student, somewhat slow to respond.

I. Degree of Involvement. (Scores: 9 positive, 3 negative.) Robert was easily distracted by others, and so some of the recorded responses began positively but ended in a negative direction. Although self-conscious at first, he participated well and became more absorbed at later sessions.

II. Sensory Perception. (Scores: 16 positive, 1 negative.) Positive responses were recorded largely in the areas relating to rhythm. He became more involved as the music or drum grew in intensity. His art work revealed a consistent delicacy, order and sincerity. He was more responsive to the qualities of textures than most of the boys.

III. Observation. (Score: 4 positive.) Robert participated little in class discussion. He tried to give what was requested, and followed along with the thinking of the class, occasionally contributing an observation of a similar nature to one being discussed.

IV. Recognition of Aesthetic Components. (Score: 3 positive.) Except for a sense of order exhibited in his art work, there was little evidence of awareness of aesthetic components.

V. Originality. (Scores: 9 positive, 1 negative.) Robert's originality was most evident in his contributions of variations on movement patterns. When exploring movement with the group, he often found new ways to do something, but he might loose the idea to follow someone else if the investigator did not focus attention on his movement.

VI. Agility of Movement. (Score: 15 positive, 1 negative.) The large number of recorded responses in this area for a boy who generally contributed little to class discussion may be indicative of the fact that his agility in movement gave opportunity for creativity which self-consciousness of other factors blocked on the verbal level.

Summary statement of the investigator: Robert is a quiet boy, who was sometimes self-conscious. When he "lets himself go" however, he was responsive, sensitive to music and original in developing movement patterns. He had a strong sense of rhythm. He did not assert himself in group discussions, but he had good ideas in movement which too often got lost as he followed others.

Summary statement of first observer-recorder (classroom teacher). Robert responded slowly in most areas, academically, creatively and physically. He was too easily distracted by classmates' opinions and looked to others for ideas. He had a willing and cooperative spirit, and tried to give what was requested in his responses. During the course of these sessions, he became less self-conscious. His best responses were to changes in volume and tempo. The more exciting the music or drum became, the more deeply he became involved. He was somewhat more responsive to qualities of texture than to line or color.

Summary statement of the second observer-recorder (dance teacher). Robert's attention was fairly well focused on the activities, although he was not vocal in contributing ideas. He was particularly responsive to rhythm changes.

Duane (17)

Duane is a serious, intense boy, known to be a conscientious student and a natural leader. His father is a statistician. Duane moved to another school district in the middle of the term. His records are incomplete.

I. Degree of Involvement. (Score: 17 positive.) From the initial interview on, Duane's responses were decidedly positive. He worked with great concentration, and became completely absorbed with anything he was involved with. He left when only half of the sessions had taken place, and thus observations were recorded for only 16 of the 31 sessions.

II. Sensory Perception: (Scores: 35 positive, 1 negative.) Duane responded strongly to rhythm, to qualities of movement, to line and to sound. He was particularly adept at dramatic improvisation, apparently "living the part" he enacted with intense feeling response.

III. Observation. (Score: 8 positive.) Duane had keen powers of observation. He was able to see relationships and to make associations relevant to anything under discussion. This was particularly noticeable in his remarks about qualities of movement, e.g. a swing movement reminded him of "shooting baskets," a bouncy movement, of a "clown in the circus."

IV. Recognition of Aesthetic Components. (Score: 0.) Sessions which gave opportunity for responses in this area were not given while Duane was in the class. However, his finger-painting and drawings gave evidence that there was an awareness of rhythm as perceived visually as well as through auditory or kinesthetic senses.

V. Originality. (Score: 13 positive.) Duane's responses indicated that he was dependent upon no one for his ideas. He was able to absorb from his environment, to integrate experiences in his own way, and to develop his own personal responses to them.

VI. Agility of Movement. (Score: 12 positive.) Duane had good coordination, and many responses were of a "strong" nature.

Summary statement of the investigator. Duane was an outstanding child during the short time he worked in these sessions. He absorbed everything that he was exposed to, and it seemed to become a part of him. His responses indicated sensitivity to feeling qualities, as well as intellectual grasp of ideas. He was free of self-consciousness, and did everything with sincerity. He was a natural leader, and his moving to another community was a loss to the class. (Observer-recorders did not write summary statement for Duane since he was not present at the end of the sessions when this was done.)

Manuel (18)

Manuel is a good-looking, dark boy with round face and flashing black eyes. His father is a construction worker of Portuguese extraction. He is a good student.

I. Degree of Involvement. (Scores: 28 positive, 4 negative.) There are many recorded responses for Manuel, since he was a child that did not go unnoticed. His attention and involvement were erratic, being very concentrated at times, and easily distracted at other times. He sought the attention of his classmates, and preferred working with a partner in improvisations. Working with Duane, he was concentrated and serious. Working with David often resulted in clowning or over-acting.

II. Sensory Perception. (Scores: 21 positive, 3 negative.) Manuel was most responsive to the qualities of sound. His interpretation of the "Bydlo" music as a "giant crying" had great intensity and sincerity (see Chapter VII). His self-accompanied movement study about the fireman also revealed a sensitivity to the emotional quality of sounds. His strongest reactions came through dramatic pantomime.

III. Observation. (Score: 37 positive.) Manuel was very observant, often pointing out relationships of similarities and differences without solicitation from the investigator. He made more associations than any other child in the class, most of them being relevant and perceptive.

IV. Recognition of Aesthetic Components. (Score: 12 positive.) Manuel grasped ideas quickly, and was able to relate them to other ideas. Thus, he demonstrated, in discussion, some understanding of concepts such as theme and variation, or visual rhythm.

V. Originality. (Scores: 12 positive, 1 negative.) Manuel was never at a loss for an idea. His drawing was rich in content; his conversation was colorful.

VI. Agility of Movement. (Score: 2 positive.) Manuel was more frequently observed in verbal contributions or dramatic pantomime than in activities involving pure movement.

Summary statement of the investigator: Manuel is a lively boy with a great deal of feeling. Occasionally, when he was concentrated, this came through in his movement responses (the "giant crying," the fireman). He did not always give himself to the situation completely, and was sometimes distracted. His grasp of concepts was good, and many of his verbal responses showed insight. He had a great capacity for making associations and showed keen powers of observation of his environment.

Summary statement of the first observer-recorder (classroom teacher). Most of Manuel's reactions were strictly boyish in nature, dealing largely with soldiers, giants, and magicians. He could become deeply involved at times, often more so if he had a partner working with him. He sometimes strayed from the task at hand, and it was not often that he was absorbed to the point where he was unaware of what was happening in other parts of the room. He had a strong response to color and to qualities of sound.

Summary statement of the second observer-recorder (dance teacher). Manuel's responses have been erratic, and attention often spotty, but enjoyment was evident all of the time. His feeling responses to kinesthetic sensation became somewhat more apparent, his rhythmic responses stronger.

He was keenly observant of differences and similarities, as evidenced by his comments and ideas which departed from the stereotyped frequently. There was evidence, during these sessions, of creative thinking being stimulated and developed.

Eddie (19)

Eddie is a tall, quiet boy. His father is an office worker. Eddie is a good student with a keen interest in American history.

I. Degree of Involvement. (Score: 14 positive.) Involvement came slowly to Eddie, but, on occasion, he became absorbed. At these times he often continued to respond past the required time.

II. Sensory Perception. (Scores: 13 positive, 4 negative.) Eddie's sense of rhythm seemed to improve considerably as the sessions progressed. He responded little to qualities of line, color or texture. Qualities of sound evoked positive responses, In one instance he did a movement interpretation to the block tones in which the sharp quality reflected the quality of the sound. He expressed a great deal of feeling in a dramatic improvisation about his anger when his brother teased him (see Chapter X).

III. Observation: (Scores: 5 positive, 1 negative.) Eddie rarely contributed to class discussion. The few associations recorded were not indicative of feeling response, e.g. a line drawing was interpreted as a "map of the United States," the color "red" reminded him of an apple.

IV. Recognition of Aesthetic Components. (Score: 5 positive.) A few positive responses in later sessions revealed a recognition of change in dynamics. Little sense of form was evident in his art work, but his writing interpreting music was well-organized.

V. Originality. (Score: 2 positive.) Eddie was obviously a "follower" and he remained so for most of the sessions. He was capable of original ideas in movement, however. He was selected to demonstrate his "Irish jig" on St. Patrick's Day, and he did some original movement using numbers as floor patterns. Most of the time, he became involved with a partner from whom he took direction.

VI. Agility of Movement. (Score: 6 positive.) Eddie was observed as absorbed in movement exploration during class sessions when attention was not focused upon him.

Summary statement of the investigator. Eddie is a quiet, shy boy who rarely asserts himself. He developed well in rhythmic perception, and was capable of original ideas in movement if no one was watching him. However, there is a blandness about Eddie, and a lack of intensity in everything he does, even when he is participating fully.

Summary statement of the first observer-recorder (classroom teacher). Eddie, a rather frightened, introverted boy, was generally slow to respond with his whole self in most activities. When he finally caught the spirit, he often became totally involved, and continued the movements he had slowly generated long past the required time. He responded best to the quieter, more unobstrusive movements that were suggested. I think he found his first true enjoyment and acceptance of himself in responding to musical motivation. Eddie was a child who most often "followed the leader."

Summary statement of the second observer-recorder (dance teacher). Not always focused or involved, Eddie nevertheless had many moments where it was apparent that he was enjoying the activity. He showed improvement that was especially noticeable in rhythmic activities, learning to recognize pattern and dynamic changes. Like most of the boys Eddie was receptive to the quality of sound more than to line, color or texture. He had infrequent ideas, but a few good ones here and there.

Vincent St. (20)

Vincent is a rather heavy, dark nine-year-old. Vincent was placed with younger children since he had recently arrived from Italy, and knew no English. His father is a laborer. The family returned to Italy at the end of the term.

I. Degree of Involvement. (Scores: 4 positive, 3 negative.) Because of language barrier, Vincent's attention wandered when he could not understand what was being said. He participated fully in movement activity, however. As language mastery grew, he contributed to discussion as well.

II. Sensory Perception. (Scores: 25 positive, 1 negative.) At the initial interview, Vincent was one of the few to respond meaningfully to the quality of line. He consistently showed interest in art activities, having a good awareness of spatial relationships in his collage and sculpture work (see Appendixes G and H). There was evidence of a strong response to qualities of sound and movement as well.

III. Observation. (Score: 0.) Although there was no recorded responses in this area, his ability to participate was an indication of his powers of observation, since, at the beginning, he could depend little on verbal direction.

IV. Recognition of Aesthetic Components. (Score: 6 positive.) Vincent was able, from the beginning, to transfer quality of line to movement quality. In interpreting Susan's finger-painting (see Chapter VI), he was the only member of the class to sense its sharp change from curves to angles, and to express this in movement.

V. Originality. (Score: 10 positive.) Vincent's ideas, as expressed through movement and in art work, were uniquely his own.

VI. Agility of Movement. (Scores: 5 positive, 2 negative.) At first, Vincent was unable to execute some of the movements done for "warm-up," due either to lack of understanding of directions, or to his heaviness. His coordination improved as the sessions progressed.

Summary statement of the investigator. Although he spoke very little at first, Vincent's response in movement was good. He showed particular sensitivity to quality of line. This was evidenced at the initial interview and was demonstrated frequently throughout the sessions. Movement provided a means of expression and recognition for this child who could not express himself in language.

On the day the class worked with scarves, it was discovered that Vincent had a natural feeling for comic movement. His improvisation of the clown, and his comic use of the scarf brought great appreciation from the class. After this, Vincent tried to play the clown all of the time, thus being distracted from the focus of the lesson. His need for recognition from the group took precedence over his natural interest and sensitivity to the contents of these sessions. In a sense, movement gave him the opportunity to find a place in the group.

Summary statement of the first observer-recorder (classroom teacher). Vincent did not always pay attention to the activity. It seemed as if he did not feel himself a part of the group at times, probably due to the language barrier. When he did participate, he displayed sensitivity to line, color and shape. His art work was always interesting, and he liked to draw during regular class time. Discovering his ability to play the clown was probably a turning point in his life, since it gave him a way to become accepted by the group.

Summary statement of the second observer-recorder (dance teacher).

Vincent had been responsive from the beginning, although his involvement and concentration were not always complete. His response to line, color and texture developed considerably, and with more concentration, he might have achieved a good deal more in the way of rhythmic perception. Vincent could have contributed more, I feel, if he were not having difficulty adjusting to a new environment.

Rosann (21)

Rosann is a somewhat plump, pretty, dark girl of Italian descent. Rosann entered the class at the fourth session, due to a previous illness.

I. Degree of Involvement. (Score: 11 positive.) Rosann was quietly attentive throughout these sessions. She was natural and unself-conscious in her responses. Her concentration, especially during dramatic pantomime, was so intense that she gave very convincing performances.

II. Sensory Perception. (Score: 50 positive.) All of the recorded responses for Rosann were of a decided nature. She was particularly responsive to qualities of texture. Many of her responses to the stimuli were made in terms of tactile sense. Music was thus described by her as "smooth" or "bumpy." She was also sensitive to dynamic changes, expressing in movement the swell and ebb of the gong, and accompanying her own movement well with related vocal sounds.

III. Observation. (Scores: 13 positive, 1 negative.) Rosann contributed well to class discussion, often remembering what had been said previously and applying it to new situations. She made relevant associations to works of art (see Chapter VII, Shape).

IV. Recognition of Aesthetic Components. (Score: 8 positive.) Rosann exhibited understanding of the concepts dealt with in these sessions. She could always be depended upon to bring the conversation back to its relevant points.

V. Originality: (Score: 9 positive.) Rosann's art work and her movement improvisations, although not unusual, showed feeling and sincerity, and were distinctly her own.

VI. Agility of Movement. (Score: 12 positive.) In spite of her heaviness, Rosann moved with coordination and ease.

Summary statement of the investigator. Rosann was a sensitive and responsive child. There was a sincerity about everything she did, and she showed good understanding of the concepts dealt with in these sessions. She was a reliable participant, who absorbed a great deal and developed considerably. Her sensitivity to qualities of sound and texture were particularly observable. All of her responses had a quiet serenity.

Summary statement of the first observer-recorder (classroom teacher). Rosann is a quiet, feeling child whose responses were often hampered by the recognition her best friend (Nancy) received. When she was out of sight of her friend, her responses were deeper, more absorbed, and displayed greater feeling. She liked individual attention, but never vied for it. Her writing and verbal comments usually related most strongly to qualities of texture, shapes and sound. She was rhythmic and moved gracefully in spite of her chubbiness. Her movements expanded as volume increased. She liked softness, calmness and quiet beauty.

Summary statement of the second observer-recorder (dance teacher). Rosann has shown quiet concentration throughout the sessions. Her response to rhythmic changes has been very satisfactory. While her ideas were not unique or different from others, she was quick to perceive differences and similarities. Her growth in all areas was steady.

Lynn (22)

Lynn is a tall, attractive girl, known to be sensitive to criticism and easily offended. Her father works in the post office. Lynn is a conscientious student. She was ill during the first part of the term, and missed six sessions.

I. Degree of Involvement. (Scores: 11 positive, 2 negative.) Entering the class late, Lynn was noticeably more self-conscious and less involved than the others in the first few sessions. She became more absorbed during the sessions dealing with dramatic pantomime.

II. Sensory Perception. (Score: 4 positive.) Tenseness seemed to inhibit Lynn's sensory response. She responded more fully at later sessions, exhibiting some awareness of rhythmic change and responding somewhat to qualities of sound.

III. Observation. (Score: 2 positive.) Lynn had good command of language, and her verbal contributions revealed a mature vocabulary, appropriately applied.

IV. Recognition of Aesthetic Components. (Scores: 3 positive, 1 negative.) Lynn's verbal comments were often valuable contributions to class discussion. She was eager to learn, and retained a good deal of what had been discussed, which she recalled at later sessions.

V. Originality. (Score: 12 positive.) Lynn tried very hard to be a leader, and often gave direction to others in small group improvisations. Except for verbal expression, her ideas were not unique, and she remained dependent upon others for approval.

VI. Agility of Movement. (Score: 11 positive.) Lynn relaxed somewhat as time went on, and in latter sessions she displayed agility and coordination.

Summary statement of the investigator. Lynn missed several sessions at the beginning due to illness. and perhaps this hampered her responses. She was noticeably more self-conscious and less spontaneous than the others in the class. She tried hard, and had a good intellectual understanding of the concepts considered in these sessions. She had a good command of language, expressing ideas well and with good vocabulary. There was an over-anxiety to please in Lynn's manner which inhibited her feeling response. Her dramatic pantomime was her strongest area of response, which was generally true for other strongly verbal children.

Summary statement of the first observer-recorder (classroom teacher). Lynn is a somewhat self-centered child, whose long illness this year prevented her from forming the relationships with other children that she so desires and needs. She constantly strived for perfection, and was dependent upon adults for approval. She was able to respond more to the gentler, quieter motivations than to any involving noise or confusion. She participated timidly and uncertainly at first, but gained some confidence as she found acceptance. Any time that another child watched or followed her, she was pleased, and became more intent. Although still dependent on others' ideas to a large extent, she did express herself verbally in an original way. Her movements seemed restricted for feat that they were not "right." Her art work was tight also. Lynn worked hard and was eager to learn. I think more of this kind of activity would helpher gain some of the independence she needs.

Summary statement of the second observer-recorder (dance teacher). Lynn has developed to a marked degree, from extreme reticence to obvious enjoyment and eagerness to contribute ideas. Recognition of rhythmic changes increased gradually, as did feeling response to kinesthetic sensation. Perception of detail and observation of similarities and differences also developed considerably.

Summary of Profiles

As can be seen, the children's responses to the program were individual in nature, and related to their own over-all behavior pattern and general style. Distinct development in various kinds of aesthetic responses was noted for many of them.

A statement of observed patterns applicable to the class as a whole will be found in the following chapter.

CHAPTER XII

SUMMARY, CONCLUSIONS AND IMPLICATIONS

This study describes a program in which movement is used to develop aesthetic concepts in primary grade children. The first five chapters of the report of the study gave the philosophical framework from which the program evolved. The next five chapters described an action-study with second-grade children, and responses were isolated which related to selected components of aesthetic experience.

The program itself, evolving from the theoretical roots previously established, is the end-product of the research. Its evaluation was made in terms of the individual growth of the children involved, based upon records of their responses, and upon the judgment of the investigator and trained observers.

Summary of the Philosophical Framework

The literature on the nature of aesthetics was reviewed with particular emphasis given to descriptions of the elements that make up aesthetic experience. Aesthetics was assumed to be a "discipline" by the investigator. Some basic concepts and a series of components (elements) relating to expression in all of the arts were selected which seemed most useful for application to the action study.

A rationale for the use of movement exploration as a way of working with primary grade children was established. Since "key concepts" must be presented to children in a meaningful way, the use of a multi-sensory approach with an emphasis upon movement experiences was determined to be the avenue through which aesthetic sensitivity was to be developed in this program.

Methods for evaluating aesthetic behavior were investigated. A plan was devised in which responses of the children were categorized according to a previously-devised set of criteria which focused attention upon aesthetic aspects of behavior. The value-judgments of the investigator and observers entered into the selection of incidents from the spontaneous responses of the children that were appropriate to items in the established criteria. Judgments were involved in summary statements in which the responses were viewed as part of the developmental pattern of the individual child. Therefore some theoretical support for the use of subjective judgment in the evaluation of aesthetic aspects of behavior was presented.

Summary of the Action-Study

A program was devised in which the following components of art were explored:

1. Rhythm
2. Quality of sensory perception
3. Dominance
4. Pattern
5. Theme

The program was put into action with a class of second grade children for a period of sixteen weeks. Sessions met for forty-five minutes, twice a week, with the investigator being the visiting teacher in a classroom setting. The children were involved in movement exploration, discussion, and some art and creative writing experiences. The main focus for each of the sessions was on one of the components listed above, but a great deal of over-lapping occurred. The reporting of the sessions was done according to each component, but this was not totally in a consecutive series.

Data were collected in the form of tape-recordings of each session, filming, art work, and writings of the children and recorded observations. In addition to the investigator, there were two trained observer-recorders, one being the classroom teacher, and the other an outside observer experienced in dance movement and dance vocabulary. An art and a creative dramatics consultant were also involved in the selection of materials for reporting.

All of the data were screened for significant responses relevant to the components being explored. Selections were made which were included in the reporting of each component. Individual profiles of each child in the class were compiled from the data, to determine the growth in aesthetic awareness that may have occurred.

Summary of the Findings

1. In general, the children responded with a high degree of involvement to all of the sessions. They looked forward to the visits of the investigator, participated with enthusiasm, and, in many instances, developed a greater ability to concentrate, and to respond with feeling to the stimuli presented. Loss of self-consciousness, and less tendency to distraction were observed as the sessions progressed.

2. The strongest area of response was to rhythm. This was true for the class as a whole, and for some individuals particularly. Ability to move to rhythm, to play a rhythm on instruments, to respond to it in music, grew considerably as the children became freer in their response. The ability to sense rhythm in visual design was less universal, but was observed to have developed in some of the group.

3. Feeling for the quality of sound was strong for most of the class.

Sessions dealing with response to poetry and to music were very successful. Creative writing resulting from these sessions showed evidence of children's increased sensory perception.

4. Response to color, texture, line and shape were less marked for the group as a whole. Some children responded strongly to one or the other of these elements. In general, the girls appeared more responsive to them than the boys.

5. The use of a coordinating theme heightened the interest of the children, and added to their motivation. Thematic material often evolved from the improvisations of the children, and, with the help of the investigator, it was developed into a sequence or a story. Children frequently asked to have these story ideas repeated.

6. The children were aware of dominance and pattern when it was pointed out to them in various modes of expression. They responded to dynamic qualities in music, and enjoyed the sense of order in sequence that were developed relating to a theme. They were not, for the most part, able to incorporate these structural aspects into their own movement improvisations. An attempt to do so often destroyed, to some extent, the quality and feeling-tone of the response. A sense of order was exhibited in much of the children's art work, however, where no conscious effort had been made to produce it.

7. Many opportunities arose which allowed children to develop keener powers of observation, and greater originality of expression. The use of other channels of communication, in addition to the verbal, gave many children a chance to succeed who ordinarily did not achieve as well as others in the usual classroom situation.

8. A carry-over to curriculum areas of study was reported by the classroom teacher. She was able to apply concepts of space to map-reading,

and made frequent use, in the classroom, of new vocabulary and new areas of interest which this study brought to children's attention. In several instances, also, the success of the children in these sessions seemed to affect their self-concept, and to improve their general behavior and learning ability. The relationship of movement exploration to academic subject areas has been described previously by this investigator.[1]

9. From the very beginning, children evidenced individual styles of behavior, and areas of greater sensitivity. Throughout the sessions these styles persisted. Children responded more, and developed to a greater degree, in areas to which they were particularly sensitive. Strongly verbal children were able to express aesthetic concepts in language, and did well in dramatic improvisations. Children with particularly well-developed sense of rhythm generally displayed a rhythmic dimension in everything they did, in movement, in playing instruments, in drawing and in writing. Greater sensitivity to qualities of line, color, shape or texture were exhibited by a few children, and where particular response was strong, it remained observable in other sessions. A child who was sensitive in texture, thus, responded to music with textural descriptions.

10. A high degree of agreement was found in most of the evaluations of children made independently by the investigator and the two observer-recorders. Often the classroom teacher (one of the observer-recorders) was able to give new insights into a child's behavior and previous patterns. The dance teacher (the other observer-recorder) was more aware of the quality of movement response, but these observations fitted into the over-all picture of the child as described by her. The summary statements made for each child by the investigator and the two observer-recorders were in marked agreement with each other.

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[1] Betty Rowen, Learning Through Movement, New York, Teachers College Bureau of Publication, 1963.

Conclusions and Implications of the Findings

1. A program using movement to develop aesthetic concepts in primary grade children is feasible, and has positive effects upon the aesthetic awareness of children and upon their over-all developmental patterns. Many opportunities are provided in such a program for children's innate sensitivity to find expression and to be encouraged.

2. Some recommendations for future programs of this nature can be made as a result of this exploratory study:

a) Rhythm and the quality of sensory perception are the components to which primary grade children are most responsive. Most of the time, in a program with this age group, should be spent exploring these elements in their various manifestations.

b) Pattern and dominance should be pointed out, and some awareness of their place in the structure of an art work should be developed. A conscious application of these concepts to children's own expressions should not be required. It is believed, by the investigator, that children of this age are not ready to incorporate these structural elements into their natural expression, and that attempts to do so often result in stilted responses and loss of feeling-quality. A sense of form growing out of free expression should be encouraged.

c) A theme should be used as a focal point at times. Perhaps this should be done more often than in these sessions, where an attempt was made to stress structural components of art. But the usual tendency for beginners in art appreciation is to over-emphasize the representative and expressive effects. Munro recommends:

> At first it is well for the beginner to practice ignoring the representative and expressive effects, and to attend only to the others....that is, effects of colors, lines and masses in themselves. Separation can never be sharp, but emphasis can vary. Forms must be sought chiefly in the way expressive materials are organized.[2]

With young children, thematic material has greater interest, but, even when employing a theme, the teacher should direct the children's attention to a response to, and awareness of elements of form.

3. The concurrence of the investigator and the observer-recorders in their evaluation of the children's aesthetic responses suggests that such methods for evaluation are valid, and need further exploration and application. The "trained mind" of which Pole[3] speaks (see Chapter V) does have attitudes and views which seem to take form as inquiry proceeds. Previous experiences affect the judgment of such individuals, and as inquiry advances, agreement among such judges is involved in the process itself.

4. Individual styles were evidenced in children's responses throughout this study. The implication is that more attention should be given to the development of these individual ways of responding. A lesson taught to a class affects each child differently, depending on his own outlook and particular stage of development. He should be allowed to grow within the framework of his own individual pattern, and sensitive teachers should be aware of his tendencies so that they can feed into his

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[2] Thomas Munro, Scientific Method in Aesthetics, New York, W. W. Norton, 1928, p. 33.

[3] David Pole, Conditions of Rational Inquiry, New York, Oxford University Press, 1961.

life-stream the kinds of experiences for which he is ready to respond and which have meaning for him. This is especially true for areas of art education. Roy Abrahamson's[4] study of "visual conceiving" as applied to the teaching of art is an attempt to move in this direction.

Studies of expressive movement, such as the one done by Allport and Vernon,[5] establish the consistency of individual styles. These styles and the level of children's artistic cognition become apparent in situations such as the ones in which the children were involved in this present study. Opportunity for teacher observation, and consequent attention to the development of these individual styles is afforded by a program of this nature.

5. To fully appraise the value of the program described, or to make any conclusive judgments about it, a long-term longitudinal study of the children involved would be necessary. Often the effect of such experiences is delayed, and reveals itself at a much later date. If such a program were to continue in appropriate ways throughout the grades, what kind of adults would these children become?

6. The program described in this study should be applicable to classes of primary children in different settings. An attempt was made, in selecting the group for this study, to have a wide range of abilities, ethnic backgrounds and economic levels represented. This range was not as extensive as desired, but application of these ideas to other groups, e.g. handicapped, gifted or retarded children, should prove fruitful. It seems particularly likely that groups with limited language facility,

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[4] Roy Abrahamson, "A Theory of Visual Conceiving as Applied to Teaching of Art in the Elementary Schools," Unpublished Ed.D. thesis, Teachers College, Columbia University, 1965.

[5] Gordon Allport and Phillip Vernon, Studies in Expressive Movement, New York, Macmillan, 1938.

children known as "under-achievers," or children of non-English speaking families, might profit considerably from exposure to a program such as the one described here.

7. There are implications of the need for further research concerned with valid methods of evaluating and measuring aesthetic response. No instruments were available at the time of this investigation to adequately graph the growth of the children. There was no way to measure the many factors and their inter-relationships related to their individual development. The case-study method employed was adequate for describing reactions, but further research is needed to supply methods for measuring changes in aesthetic aspects of behavior.

8. The relationship of a program of this nature to the art and music programs in the elementary schools should be explored. It is possible that an integrated arts program, stressing the development of aesthetic concepts as they apply to different modes of expression, would be desirable in the primary grades. This could be a foundation for later study of the specialized areas of music, art or creative dramatics.

How such an integrated primary arts program could be put into effect is an administrative problem. The joint efforts of curriculum worker, art, dance and music specialists and classroom teachers would be needed to plan it.

However, it is not within the scope of this study to make specific recommendations for the administration of such a program. The investigator has aimed (1) to provide a means for helping teachers to guide children's aesthetic growth through an awareness of the structural components that are common to expression in all of the arts, and (2) to demonstrate some significant contributions of movement exploration to aesthetic awareness.

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APPENDIXES

APPENDIX A

BACKGROUND INFORMATION ON CHILDREN USED IN THE STUDY

APPENDIX A

BACKGROUND INFORMATION ON CHILDREN USED IN THE STUDY

Name (Folder Number)	Ethnic Origins	Father's Occupation
Stephen (1)	Italian-American	Executive
Vincent (2)	German	Dentist
Kenneth (3)	Irish-American	Maintenance man
Gary (4)	German	Skilled worker
Susan (5)	*	**
Nancy (6)	*	Banker
Annette (7)	Italian	Skilled worker
Lorraine (8)	*	Ambulance driver
David (9)	*	Salesman
Rose (10)	Italian	Carpenter
RoseMarie (11)	Italian	Construction worker
Rita (12)	German	House painter
Sheree (13)	Italian	Construction foreman
Susan L. (14)	*	Postal employee
George (15)	German	Baker
Robert (16)	*	Fireman
Duane (17)	*	Statistician

* Ethnic background not known. In most instances, these children were of American origin for several generations. In most cases where origin is designated, families spoke a foreign language in the home.

** Information not available

APPENDIX A Continued

BACKGROUND INFORMATION ON CHILDREN USED IN THE STUDY

Name (Folder Number)	Ethnic Origins	Father's Occupation
Manuel (18)	Portuguese	Construction worker
Eddie (19)	*	Credit Department G.E.
Vincent St. (20)	Italian	Laborer
Rosann (21)	Italian	**
Lynn (22)	*	Postal employee

APPENDIX B

OBSERVATION SHEET

Used by Observer-Recorders and also Used to Tally Responses in Each Child's Folder

APPENDIX B

OBSERVATION SHEET

Name____________________________

EVALUATION OF OBSERVATIONS

	Negative	Poor	Weak	Positive	Strong
I. DEGREE OF INVOLVEMENT					
a. Does the child ignore outside noises, conversation of classmates, etc.?					
b. Is he anxious to continue working beyond the allotted time?					
c. Is his attention focused on this activity?					
d. Is he enjoying this activity?					
II. INTENSITY AND SCOPE OF SENSORY PERCEPTION					
a. Does he recognize changes in rhythm, tempo, volume?					
b. Is there a feeling response to kinesthetic sensation?					
c. Is there a feeling response to line, color, or texture?					
d. Is there a feeling response to quality of sound?					
III. POWERS OF OBSERVATION					
a. Does he notice things in his environment without having the teacher point them out?					
b. Does he observe differences and similarities?					
c. Does he perceive detail?					

APPENDIX B Continued

OBSERVATION SHEET

Name________________________

EVALUATION OF OBSERVATIONS	Negative	Poor	Weak	Positive	Strong
d. Are associations formed from observations?					
IV. RECOGNITION OF AESTHETIC COMPONENTS IN VARIOUS MODES OF EXPRESSION					
a. Does the child perceive rhythm visually?					
b. Does he recognize pattern or the ordering of elements?					
c. Does he recognize change in dynamics? Can he use accent effectively?					
d. Does he show evidence of being aware of line and shape when it is not in a painting or drawing?					
V. ORIGINALITY AND IMAGINATION					
a. Are the child's ideas his own?					
b. Are they different from others in the group?					
c. Do they depart from stereotyped responses?					
d. Do they depart from his own previous responses?					
VI. MISCELLANEOUS					
(Fill in suitable categories for this child not included above)					

APPENDIX C

LIST OF ALL RESOURCE MATERIAL USED IN THE SESSIONS

APPENDIX C

LIST OF ALL RESOURCE MATERIAL USED IN THE SESSIONS

Books:

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Picture Books of Sea Life:

Fisher, James. The Wonderful World of the Sea, Garden City Books, 1957.

Goudey, Houses from the Sea, pictures by Adrienne Adams, New York, Charles Scribner's Sons, 1959.

Hinton, Sam. Exploring Under the Sea, pictures by Rudopf Freund, Garden City Books, 1957.

APPENDIX C Continued

LIST OF ALL RESOURCE MATERIAL USED IN THE SESSIONS

Huntington, H. Let's Go to the Seashore, photographs by author, New York, Doubleday and Co., 194.

Records:

Debussy. "La Mer," George Szell with the Cleveland Orchestra, Epic LC 3863.

Dietrich, Sally Tobin. "Rhythmic Play," distributed by the composer, 134 Sherman Avenue, Rockville Centre, New York, 1946.

"Drums of the Yoruba of Nigeria," Ethnic Folkways Library.

Haydn. Symphony #94 in G Major ("Surprise"), Sir Thomas Beecham and the Royal Philharmonic Orchestra, Columbia ML 4453.

Kreisler, Fritz. "Caprice Viennois," Francescatti Plays Kreisler, Columbia ML 5255.

Marais, Josef and Miranda. "The Bangalory Man," Decca 88031.

Mendelssohn. Symphony #4 in A Major ("Italian"), Leonard Bernstein and the New York Philharmonic Orchestra, Columbia ML 5349.

Miller, Frieda. "Music for Rhythms and Dance #4," distributed by the composer, 131 Bayview Avenue, Northport, New York.

Ravel. "Bolero," Ernest A. Sermet and L'Orchestre de la Suisse Romande, London 9367.

Tipton, Gladys. "Adventures in Music," Grade Two, RCA Victor.

Wagner. "Ride of the Valkyries," Children's Concert Series #6, Children's Record Guild 9016, also Chopin, Waltz from "Les Sulphides."

Piano Score:

Thompson, John. "Variations on a Theme 'Three Blind Mice,'" Student Series for the Piano, Willis Music Co., Cincinnati, Ohio.

Art Materials:

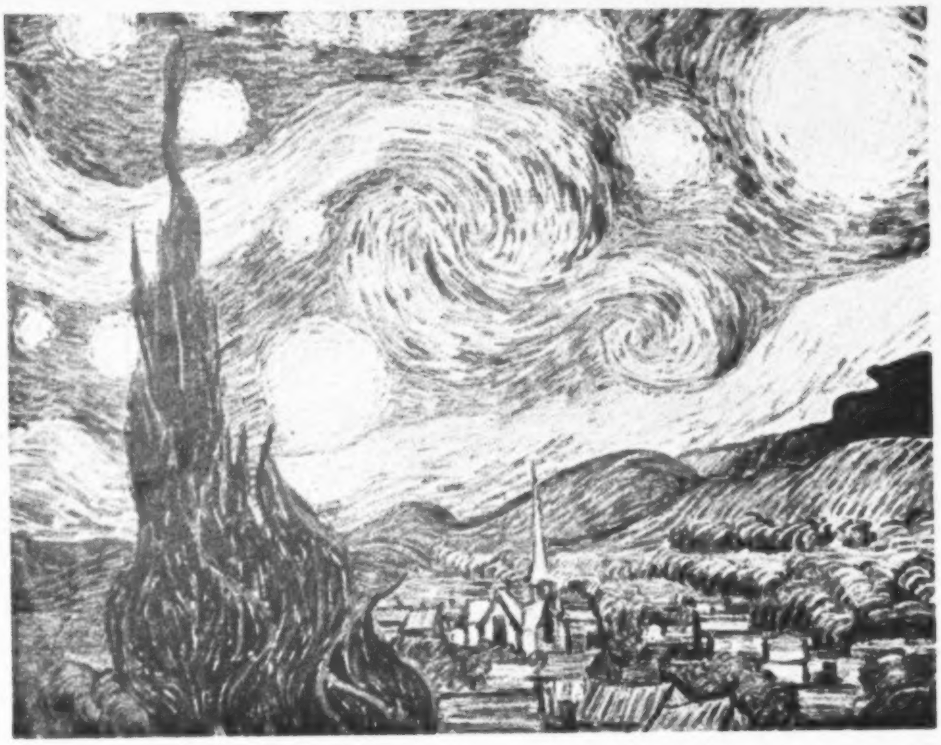
"Craft Tissue" made by Crystal Tissue Co., Middletown, Ohio.

APPENDIX D

MOVING TO PAINTINGS IN SESSION R4

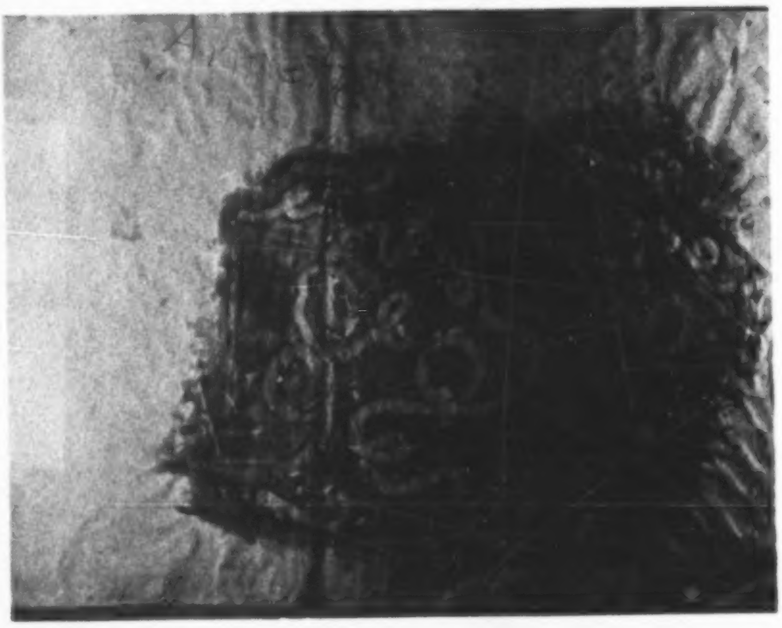
APPENDIX D

Moving To Paintings in Session R4

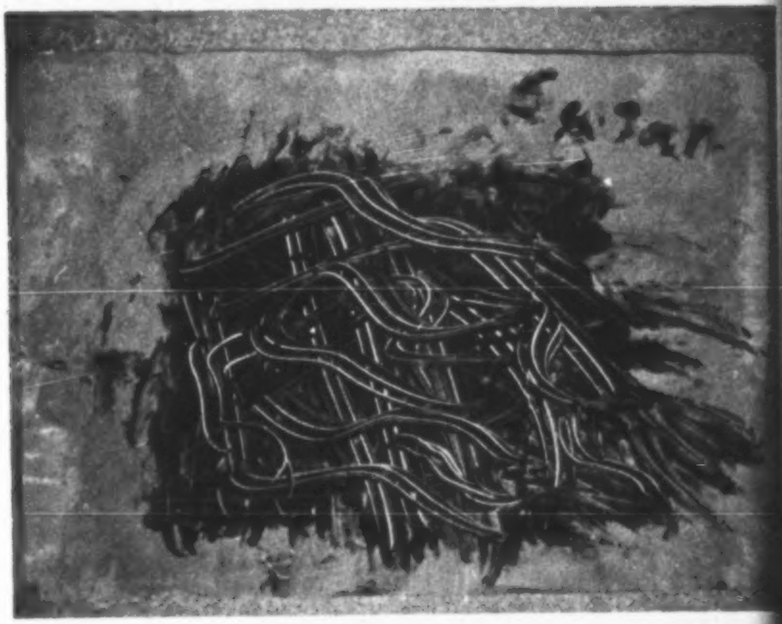


"Starry Night" by Van Gogh

Finger Paintings of Children



Annette (7)

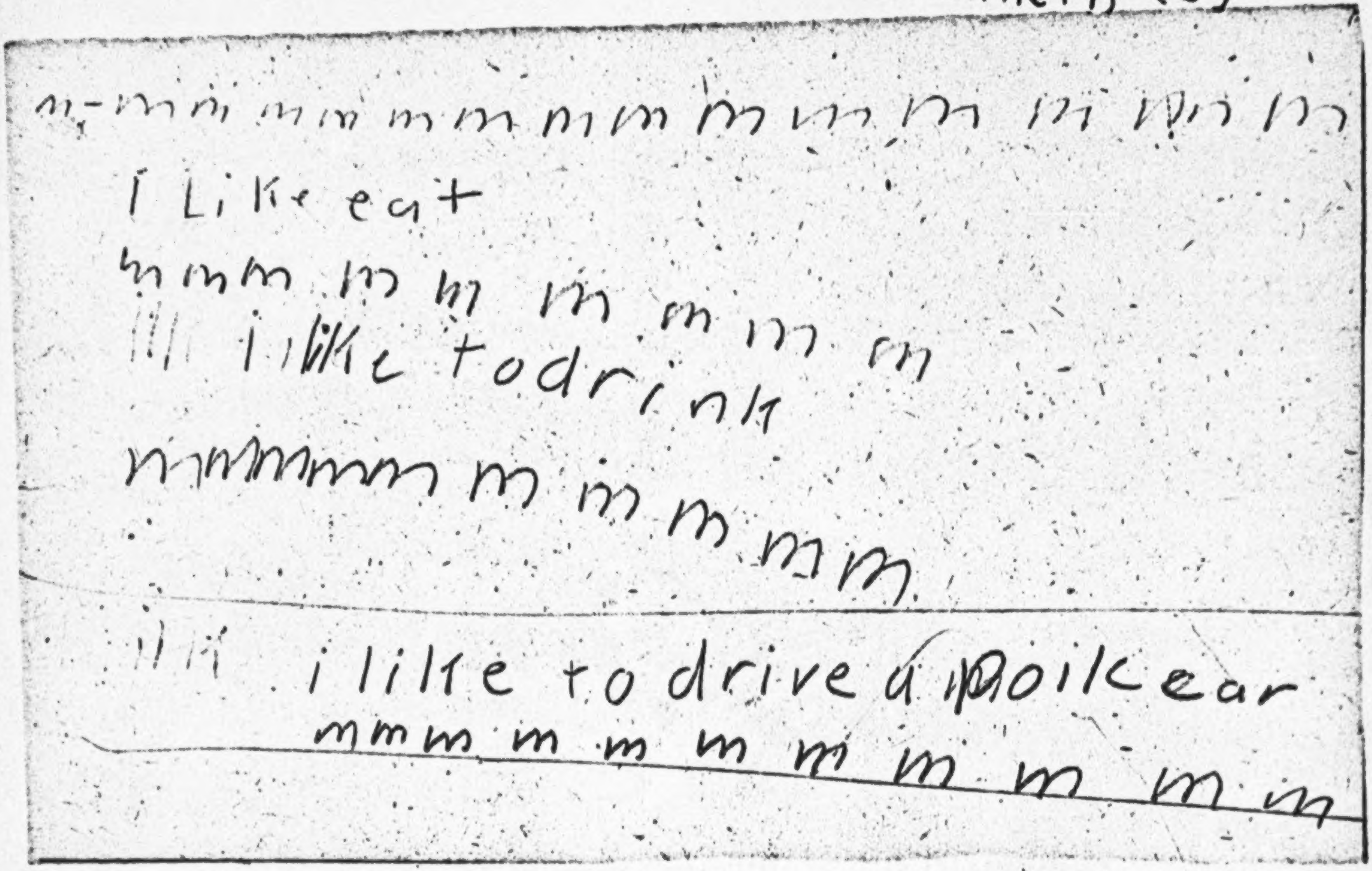


Susan (5)

APPENDIX E

THE SOUNDS WHICH ACCOMPANIED MOVEMENT IN SESSION Q 11, AS WRITTEN DOWN BY THE CHILDREN

Kenneth (3)


m-mm mm mm mm mm mm m m m m m m

I Like eat

mmm m m m m m m m

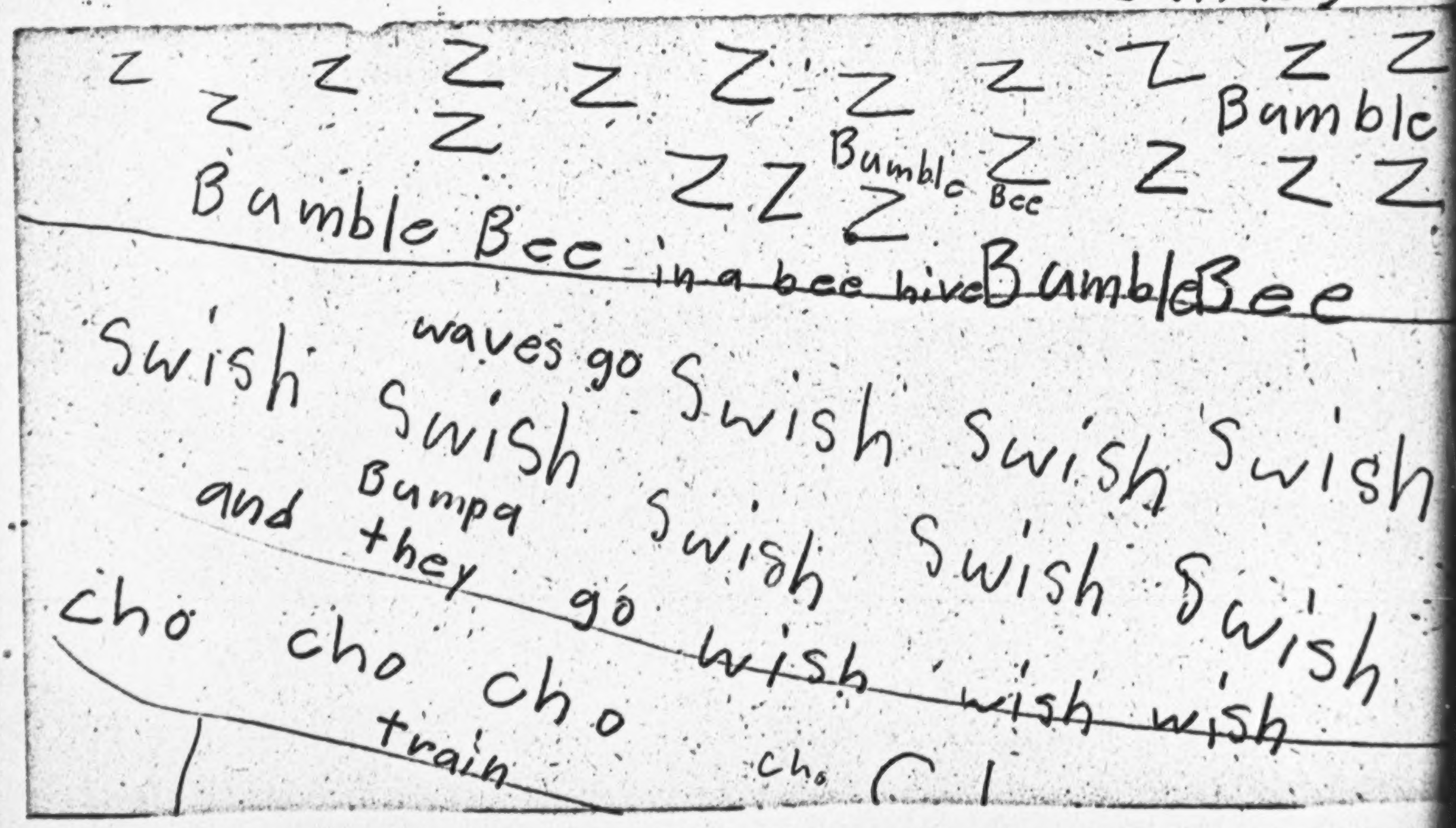
lll ilike todrink

mmmmm m m m mm.

lll i like to drive a poilkear

mmm m m m m m m m m

Susan (5)


z z Z Z Z Z z Z Z Z

z Z Bumble

Bumble Z Z Z

Bumble Bee Z Z Z Z Bee

Bumble Bee in a bee hive BumbleBee

waves go

Swish Swish Swish Swish

Swish Swish Swish Swish

Bumpa

and they go wish wish wish

cho cho cho

train cho

Rof Rof Grrr Rof Rof I'll get you Illget tha

caantn yet tomroow when he gos

a Road The bas I'll get that CAT

George (15) ↑

Manuel (18) ↓

Ding-a-ling - Ding-a-ling - Ding-a-ling - Ding-a-ling

ERR ERR ERR ERR ERR ERR

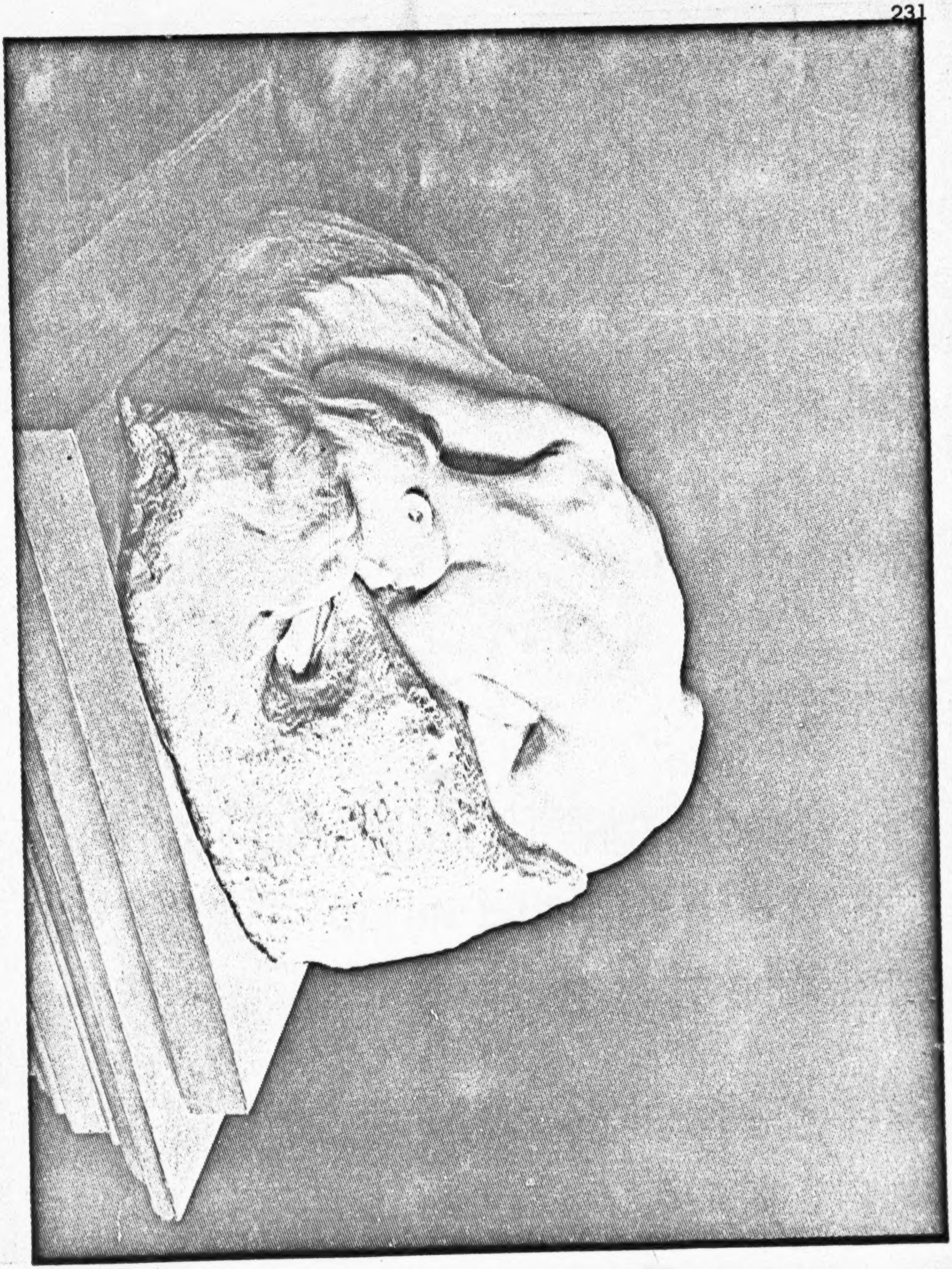
he rine tig SKwK Sh Sh Sh Sh Sh Sh Sh Sh Sh

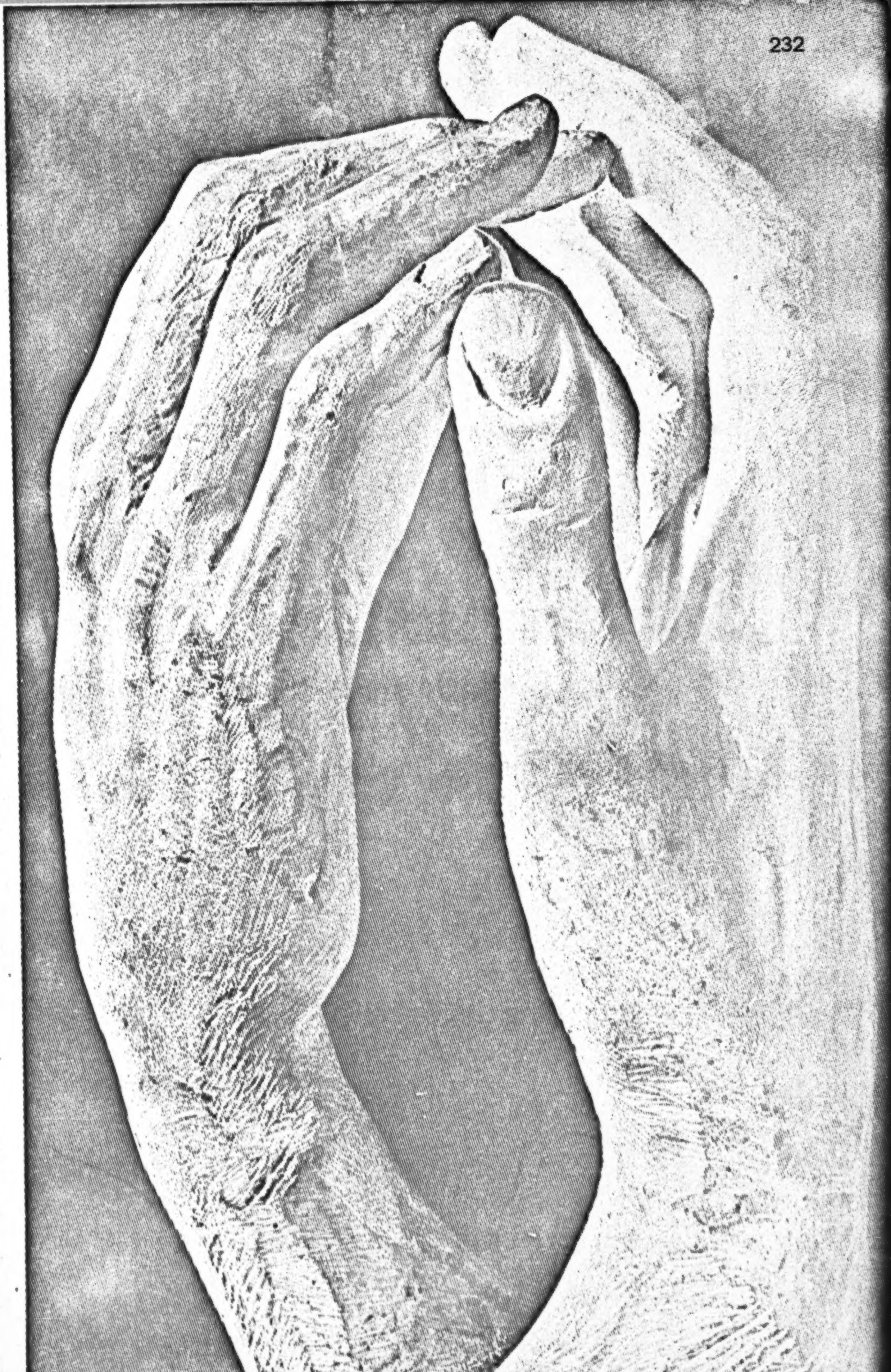
ZOOM ZOOM ZOOM

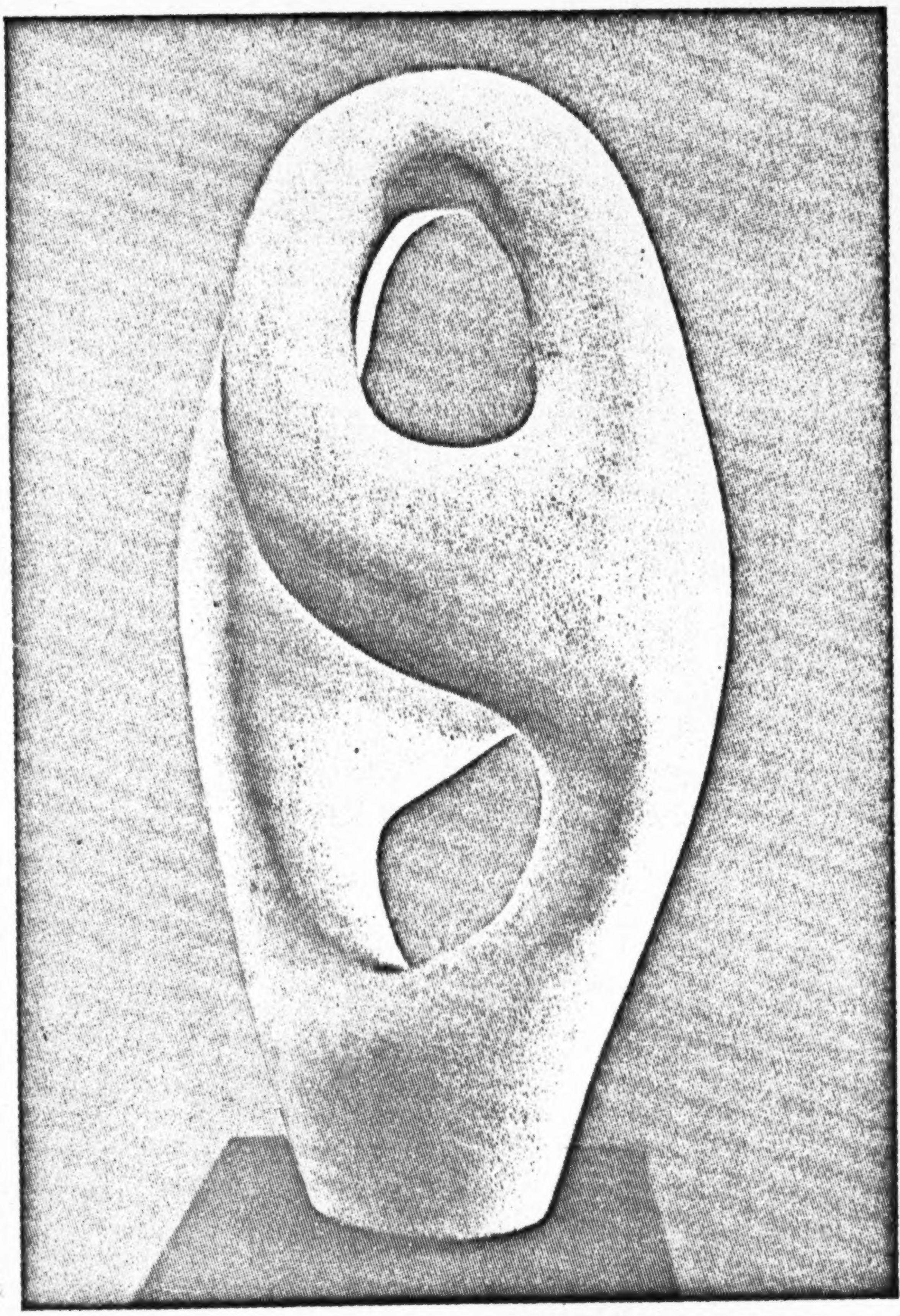
The Fire is out only 400 Peopel Dead and 9000 was aleve and only 80 Peopol was hart

APPENDIX F

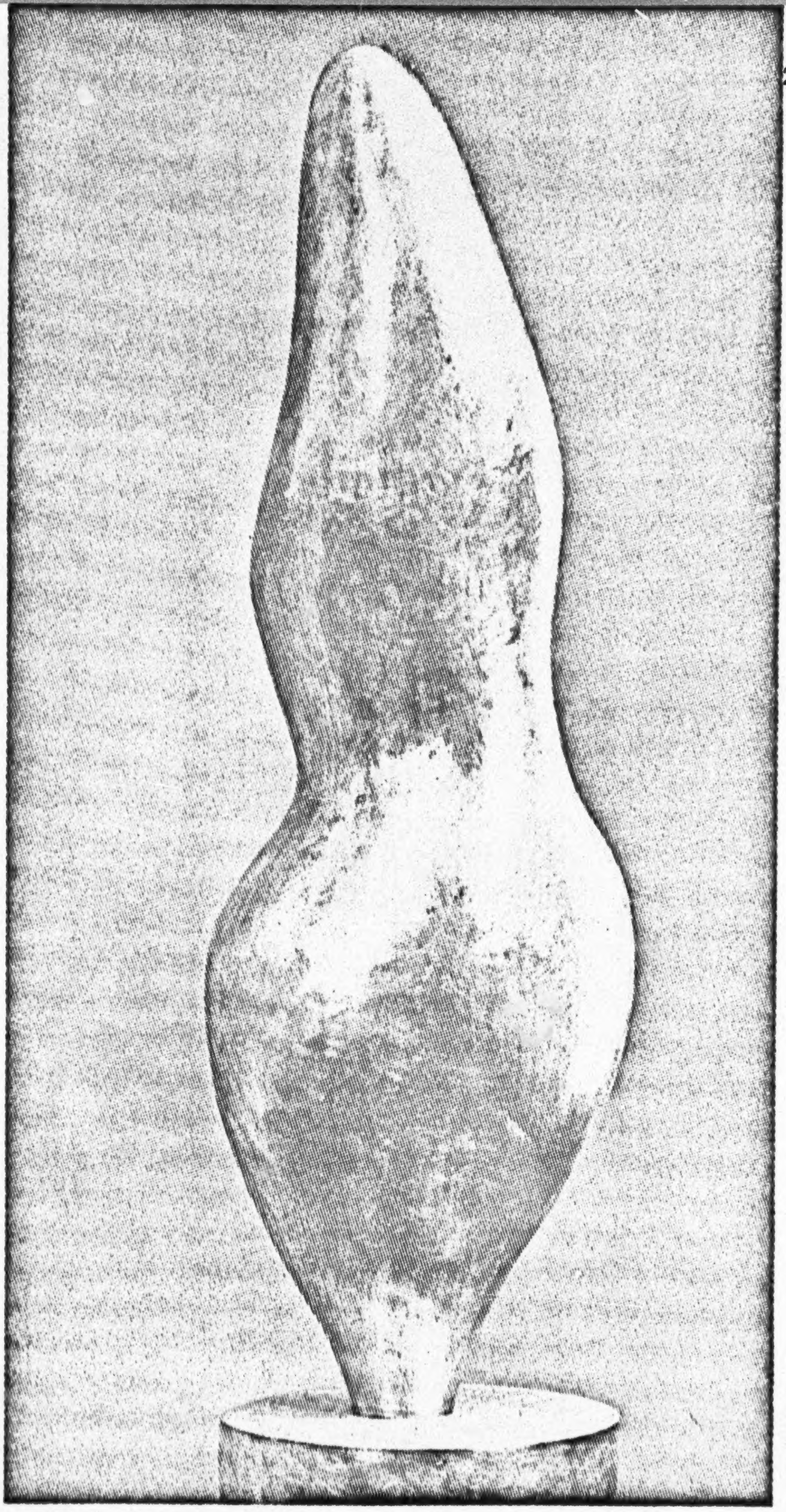
COPIES OF PLATES OF SCULPTURE BY ARP AND RODIN SHOWN TO CHILDREN IN SESSION QP 24







Ptolemy. 1953. Limestone, 40⅜ high. Collection Mr. and Mrs. William A. M. Burden, New York



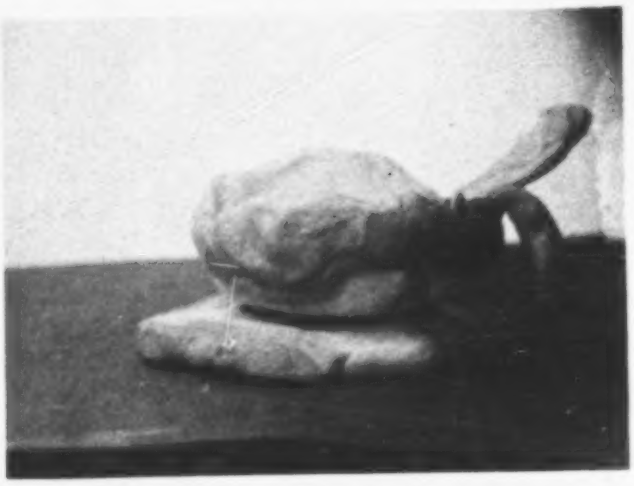
Venus of Meudon. 1956. Bronze, 62¼" high.
Sidney Janis Gallery, New York

APPENDIX G

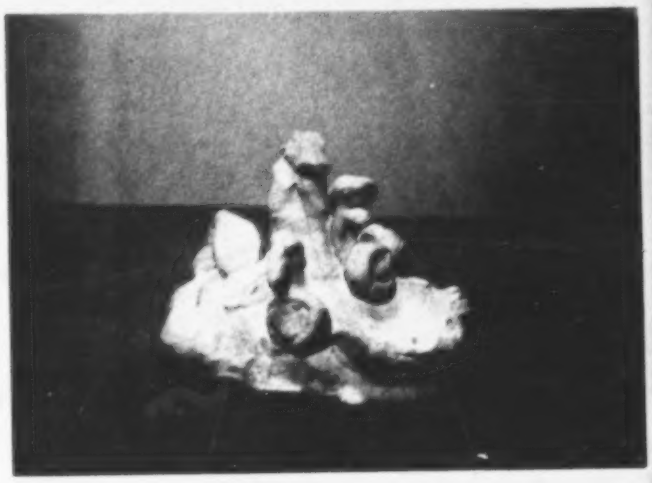
SCULPTURE MADE BY CHILDREN IN SESSION QP 24

APPENDIX G

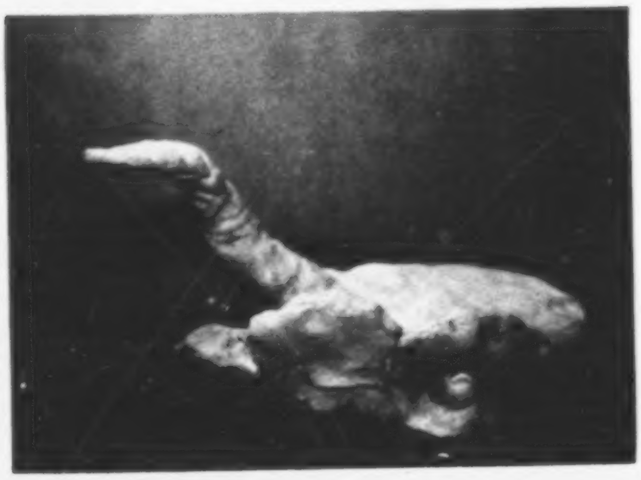
Sculpture Made by Children in Session QP 24



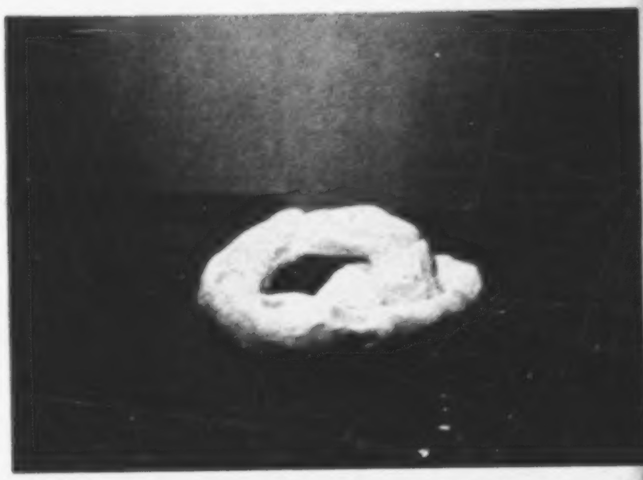
Rose (10)



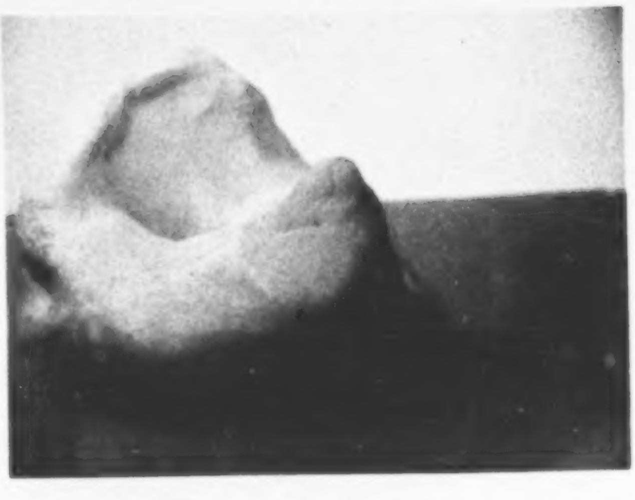
Vincent St. (20)



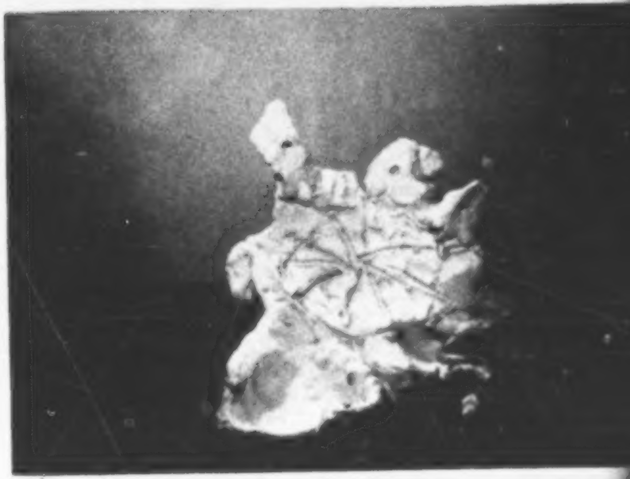
Manuel (18)



Susan L. (14)



Nancy (6)



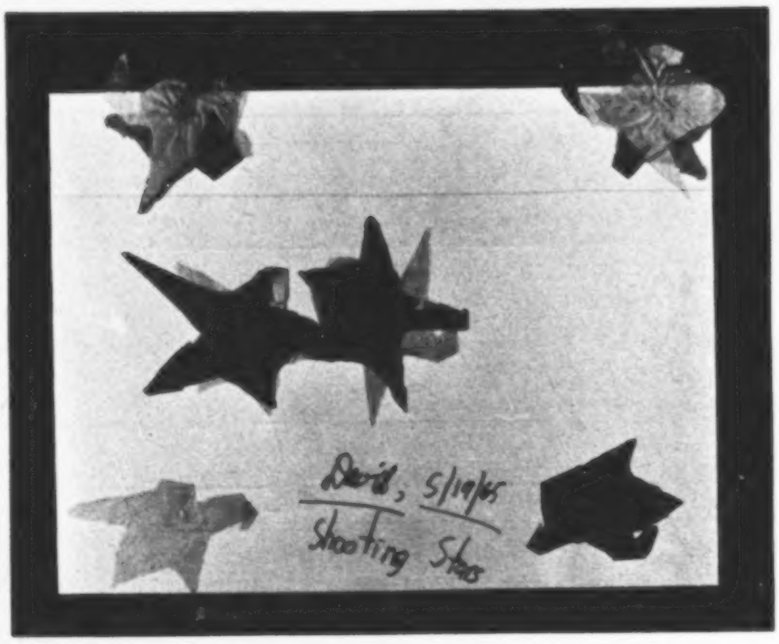
RoseMarie (11)

APPENDIX H

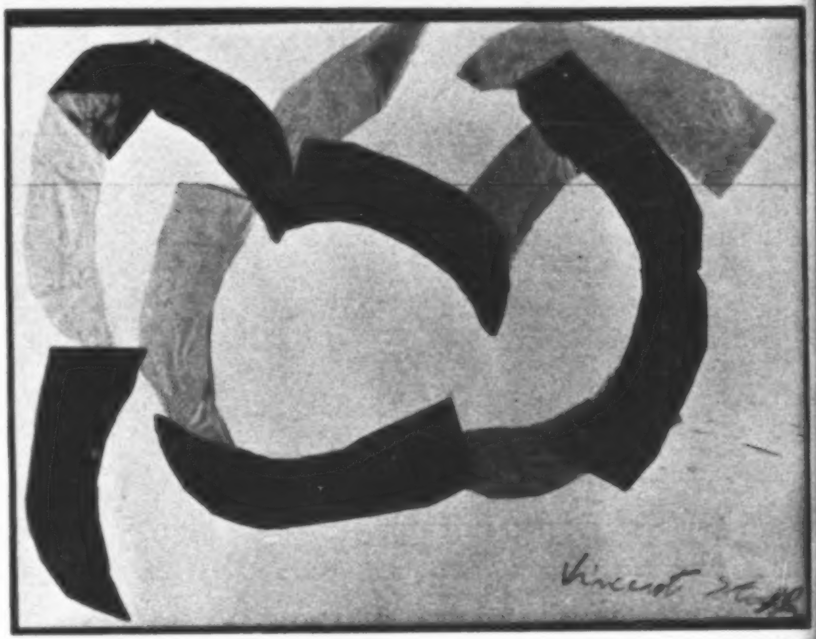
COLLAGE MADE WITH PATTERNS IN SESSION P29

APPENDIX H

Collage Made With Patterns in Session P29

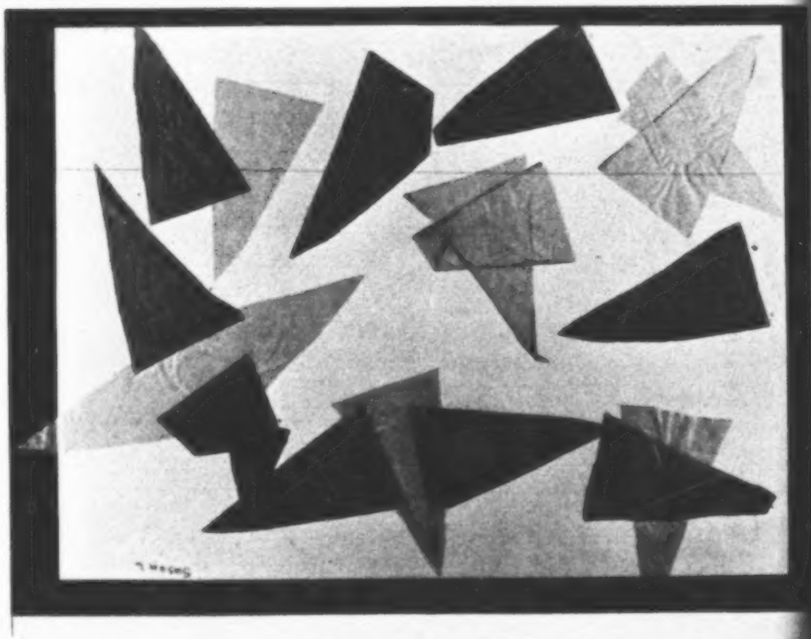

David, 5/19/65
Shooting Stars

David (9)



Vincent St. (20)

George (15)



Susan L. (14)

Early Chd